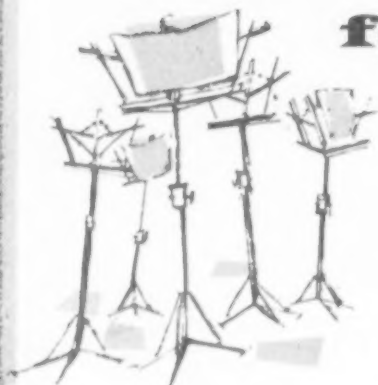




Music Educators Journal

NOVEMBER—DECEMBER, 1958

new publications **for Band and** **Orchestra**



BAND

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Full Score \$2.25	Condensed Score \$1.50
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Arranged by Walter Beeler for band with soprano solo, vocal quartet, chorus, cornet solo or brass quartet.

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CAVALCADE — Ken Whitcomb

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A MEDIEVAL TOURNAMENT — Fred Kepner

This Overture is a miniature tone poem depicting Tournament Day in medieval England.

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ORCHESTRA

TOURNAMENT OF TEMPERAMENTS — Dittersdorf — Six movements from the ballet.

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Emil Kahn's arrangements of Gluck's "Overture to Don Juan" and Dittersdorf's "Tournament of Temperaments" have been highlights of the Schirmer catalog. We are proud and happy to offer this latest arrangement by Mr. Kahn of a famous score for the Handel Year — 1959.

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"WEST SIDE STORY" SELECTION FOR ORCHESTRA — Leonard Bernstein

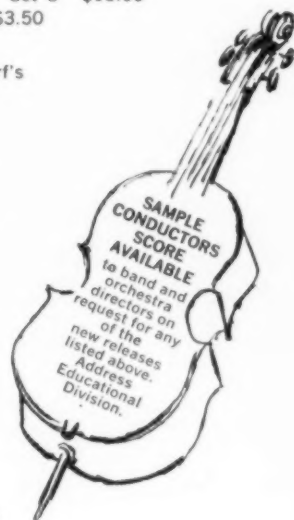
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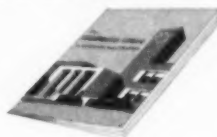
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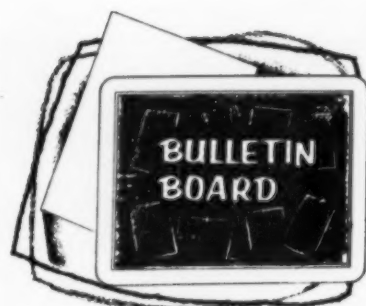
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MENC—1959. Following is the schedule of MENC Division meetings for 1959:
Eastern.....Jan. 23-27, Buffalo, N.Y.
Southwestern Feb. 22-25, Wichita, Kans.
Northwest.....Mar. 4-7, Seattle, Wash.
Western.....Mar. 22-25, Salt Lake City.
Southern.....April 3-7, Roanoke, Va.
North Central.....May 7-10, Chicago, Ill.

A biennium interim meeting of the presidents of the MENC federated state music educators associations will be held at the National Music Camp, Interlochen, Michigan in August 1959.

MENC—1960, 1962. For your calendar here are the dates and convention cities for the next two biennial national conventions of the Music Educators National Conference:

March 18-23, 1960.....Atlantic City, N.J.
March 14-21, 1962.....Chicago, Ill.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the dates given above.

CBDNA 10th NATIONAL CONFERENCE will be held in Urbana, Illinois, December 19-20, 1958. Meeting outside Chicago for the first time, the College Band Directors National Association will honor its lifetime honorary president Austin A. Harding on the campus that is the birthplace of the American college band. A chance to tour the new Illinois Band Building will be a feature of the meeting.

MTNA BIENNIAL CONVENTION. The Music Teachers National Association marks its 83rd year of existence with its Biennial Convention in Kansas City, February 24-28, 1959. A program featuring 18 outstanding music organizations and many renowned speakers has been planned by President Duane Haskell, Program Vice-President LaVahn Maesch and Executive Secretary S. Turner Jones. Headquarters for the Music Teachers National Association meeting is to be the Muehlebach Hotel.

AASA CONVENTION. The 1959 Convention of the American Association of School Administrators will take place in Atlantic City, New Jersey, February 14-18. The lively and creative arts will be featured in the eight general sessions and in clinics, case studies, panels, debates and discussions. For further details on the AASA Convention, see page 33, September-October 1958 MEJ.

PHILHARMONIC YOUTH CONCERTS. Four of the Young People's Concerts of the New York Philharmonic will be presented for the second consecutive season on CBS Television, announced Hubbell Robinson, Jr., executive vice-president in Charge of Network Programs. The concerts, which will originate direct from Carnegie Hall in New York, will be presented from 11:00 a.m. to 12:00 noon, EST, on Saturdays, December 13, January 24, February 28 and March 28. Leonard Bernstein, distinguished musical director of the New York Philharmonic, will be host and will conduct the 107 members of the nation's oldest symphony orchestra in selections illustrating his discussions of musical topics.

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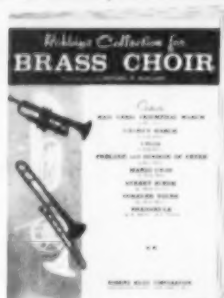
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SCHOLA CANTORUM. Founded in 1909 by Kurt Schindler, who was succeeded by Hugh Ross, the present director and conductor, the Schola Cantorum of New York, a noted choral group, has approached its fiftieth anniversary season. Plans for 1958-1959 include a concert of early American Moravian music at Hunter College, New York, conducted by Mr. Ross; the singing of Bach's "Mass in B Minor" at an anniversary concert, April 7, at Carnegie Hall, and two appearances with the New York Philharmonic under Leonard Bernstein, in Christmas and Easter concerts.

OHIO. Since the September-October 1958 Journal went to press, the following changes have been made on the Calendar of State Activities for the state of Ohio (page 46, September-October MEJ):

Jan. 31-Feb. 1, All-Ohio Orchestras and Ohio Youth Center, Ohio State University, Calvin Rogers, Ashland, Chairman.

Feb. 21, Orchestra Competition Finals at Oberlin College, Arthur Williams, Chairman, and at Dayton Fairview High School, Robert Griep, Chairman.

AMC ELECTIONS. The board of directors of the American Music Conference held its annual meeting in Chicago on September 22 and elected the following officers: William T. Sutherland, executive vice-president, Wilking Music Company—president (succeeding Jay L. Kraus, president, Harmony Company); Henry Z. Steinway, president, Steinway & Sons—re-elected vice-president; L. P. Bull, president, Story & Clark Piano Company—re-elected treasurer, and T. M. McCarty, president, Gibson, Inc.—secretary.

Continuing board members are William Howard Beasley, Whittle Music Company; Jay L. Kraus, Harmony Company; Arthur A. Hauser, Theodore Presser Company; R. Gregory Durham, Lyon-Healy, Inc.; Henry S. Grossman, Grossman Music Corporation; E. R. McDuff, Winter & Company; James M. E. Mixer, Baldwin Piano Company; Lynn L. Sams, Buescher Band Instrument Company; Philip Werlein IV, Werlein's for Music; David Wexler, David Wexler & Company; Jack F. Feddersen, H. & A. Selmer.

New board members are Ted F. Korten, Korten's; Edward A. Targ, Targ & Dinner; Fred Gretsch, Jr., Fred Gretsch Manufacturing Company, and W. W. Kimball, Sr., W. W. Kimball Company. Retiring board members were Webster F. Janssen, Russell B. Wells, and William P. Chrisler.



MUSIC MEN AT WORK. Don McCathren (left), during a recent lecture and concert engagement at Iowa State Teachers College, discusses a score with Iowa State's piano professor, Russell Baum, and Karl M. Holvik, director of bands at ISTC. McCathren is now at Duquesne University. (See "Changing Scene.")



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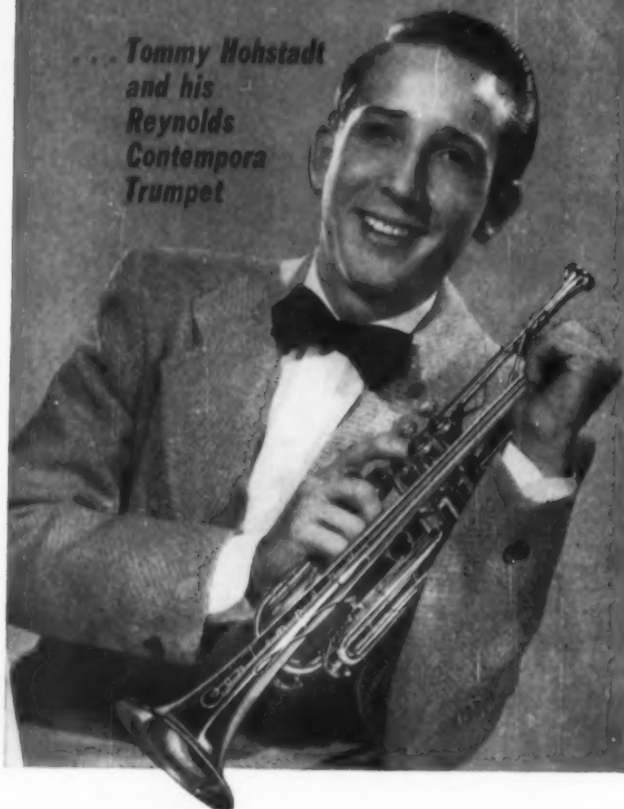
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NPMA ELECTION. The National Piano Manufacturers Association of America, Inc., held its sixty-first annual meeting on June 10 at the Barbizon-Plaza Hotel, New York City. At this meeting the following officers were elected for the coming year: president—Edward J. Amrein, president of the Everett Piano Company, South Haven, Mich.; vice-president—Henry Z. Steinway, president of Steinway & Sons, New York City; treasurer—Robert P. Bull, vice-president of Story & Clark Piano Company, Chicago. Directors: Robert A. Hill, president of Aeolian American Corporation, East Rochester, N. Y.; Charles L. Clayton, president of Kohler & Campbell, Inc., Granite Falls, N.C.; Peter H. Comstock, president of Pratt, Read & Company, Inc., Ivoryton, Conn.; W. W. Kimball, president of W. W. Kimball Company, Melrose Park, Ill.; J. E. Roling, vice-president of The Wurlitzer Company, De Kalb, Ill.; Eugene Wulsin, vice-president of The Baldwin Piano Company, Cincinnati, Ohio.

The NPMA administration and activities are carried through the Association's permanent headquarters office, 332 Michigan Ave., Chicago 4, Ill., under the direction of Frank L. Reed, executive vice-president and secretary.

TEMPLETON PUBLISHING CO., formerly Alec Templeton, Inc., has been purchased by Shawnee Press, Inc., Delaware Water Gap, Pennsylvania, and is a wholly owned subsidiary of that firm. Alec Templeton has personally signed a long-term agreement with Shawnee Press. Other noted composers in the Templeton catalog are Alfredo Antonini, Henry Cowell, Paul Creston, and many others.

Shawnee Press, Inc. has appointed Guy Freedman, former vice-president of Alec Templeton, Inc., as New York representative, with offices at 157 West 57th Street. Before his association with the Templeton firm, Mr. Freedman was sales manager and educational director of Leeds Music Corporation for ten years.

RICHARD C. BERG, director of music education in Yonkers, N.Y. and past president of the MENC Eastern Division (1955-57), assisted in the first day of full-scale educational television presented by the New York State Education Department over Station WPIX. His program on that opening day, September 22, was aimed at fifth and sixth graders.



TEACHER AT WORK. Robert Klotman, president of the Ohio String Teachers Association, demonstrates class cello teaching at the American String Teachers Conference, National Music Camp, Interlochen, Michigan, August 1958.

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POLONAISE—Ludwig van Beethoven Composed for Military Band. Version for modern bands by Erik Leidzen. Grade—easy	2.50*	—
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ROBERT FIELDER of Abilene, Texas, chorus representative to the National Interscholastic Music Activities Commission, Southwestern Division, has been named NIMAC chairman for the Southwestern Division, to complete the unexpired term of Milford Crabb, who was elected as national second vice-president of NIMAC.

HENRI ELKAN, music publisher, 1316 Walnut Street, Philadelphia, Pennsylvania, has acquired the catalog of the Lucien Cailliet editions comprising compositions for symphonic band, is now exclusive sales agent for the entire world of the Composers Press, Inc. and Concord Music, Inc., both editions devoted to the publication of American music, and sole selling agent for the United States of the Holland publisher, Broekmans & Van Poppel, a catalog of important Dutch composers in all categories.

"**ST. LAWRENCE SUITE**," by Morton Gould, commissioned by the Hydro-Electric Power Commission of Ontario, Canada, and the Power Authority of the State of New York, was introduced on September 5 with a premiere performance of the Royal Canadian Band, conducted by Mr. Gould. The composition commemorates the opening of the \$650 million Robert Moses Power Dam of the St. Lawrence Power Project, formally opened on September 5 by Governor Averell Harriman of New York and Premier Leslie Frost of Ontario.

ROBERT B. MARKS has been called from Hollywood, California, to become general manager of the Edward B. Marks Music Corporation, 136 W. 52nd Street, New York 19, New York. He succeeds Lawrence Fishbein, who left the middle of September for an extended leave of absence in Bermuda. Mr. Marks, nephew of the late E. B. Marks, founder of the firm, and cousin of the present president, Herbert E. Marks, has headed the firm's office in Hollywood for the past six years. Arnold Shaw continues as general professional manager of both Marks and Mansion Music Corporation, Marks' new subsidiary.



GRETSCH ANNIVERSARY. In a ceremony last summer, the Borough of Brooklyn honored The Fred Gretsch Manufacturing Company for 75 years of active and successful business in the community. The firm, headed by Fred Gretsch, Jr., grandson of the company's founder, opened for business in Brooklyn in 1883, as a small drum shop. It now occupies a ten-story office and factory building in Brooklyn from which it conducts a world-wide business of its own manufactured lines of drums and guitars, as well as Gretsch-imported La Tosca accordions, Couesnon (made in Paris) band instruments, and Monopole and La Croix woodwinds.

In the picture, John Cashmore, Brooklyn Borough president (left), presents the citation to Fred Gretsch, Jr.

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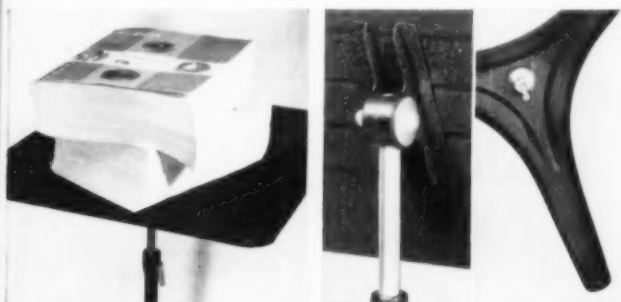
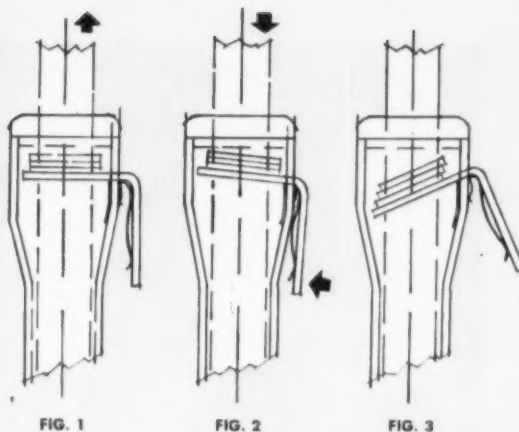


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Glimpses From Copenhagen



ISME Delegates Leaving Frederiksborg Castle, Hillerød

International Society for Music Education

THIRD GENERAL ASSEMBLY

Copenhagen, Denmark, July 31 to August 7, 1958

BY SHIP, by air, by bus, train and cars and "by foot" as well, over five hundred representatives from thirty countries came together at the Third General Assembly of the International Society for Music Education in Copenhagen from July 31 to August 7. The meeting was convened in cooperation with the Nordic Music Teachers Association (Norway, Sweden, Denmark and Finland), the Danish Ministry of Education, the Danish National Commission for UNESCO and UNESCO headquarters in Paris.

Note about the pictures. All of the illustrations with this report are from photographs made during the Third General Assembly of the International Society for Music Education. Above: Delegates leaving historic Frederiksborg Castle, Hillerød, after a concert. On the cover: Segment of a photograph of the interior of Frederiksborg Castle Chapel, delegates gathering for the organ concert. The famous Compenius organ is seen in the background. (See page 19.)

The values of renewing friendships and professional contacts at national meetings are well known and appreciated by many of us. On an international level these friendships and professional contacts are considerably enhanced because of the great distances involved. From the Philippines, Japan, Korea and Australia on one side of the world came charter members and founders of ISME to meet again charter members of the Society from North and South America, India, the Middle East, the United Kingdom, continental Europe, Yugoslavia and the Scandinavian countries. Many new friends and professional colleagues participated in the International Society for Music Education for the first time—music educators from the United States, the Nordic countries, Western European countries including France, Germany,

Belgium, Holland, and Eastern European countries including Russia, Yugoslavia, Hungary, Czechoslovakia, Greece. Representatives came also from India, Africa and the Middle East.

As the delegates from the thirty countries arrived at the Polytechnic School, headquarters for the Third General Assembly, the identity of their respective nations was marked by the colorful array of flags at the entrance, and in the patio another beautiful display of flags provided a constant reminder to every delegate of his own country and the international aspect of the Assembly.

The meetings were remarkably well attended from the beginning to the end. So often in our national conventions, as we all know, attendance is somewhat depleted toward the end of a meeting. Certainly there was no one at the final Assembly in Copenhagen at five-thirty in the afternoon on August 7, who was not impressed and touched with the fact that after seven full and crowded days of plenary sessions, general sessions, discussions, committee meetings, workshops, concerts and many wonderful social events, the Festival Hall had practically full attendance of the delegations from the thirty countries who had been present at the first plenary session seven days before. One could almost sense a reluctance on the part of many of the delegates that the time had come to end the Third General Assembly; it was touching and most encouraging to hear goodbyes being said at that time with promises to be on hand three years hence at the Fourth General Assembly.

AN EVALUATION of an international meeting, whatever the field, is almost a personal matter. The same statement can be made as far as national meetings are concerned, of course. Yet many factors are present in an international meeting which are not common to a national meeting: first of all, the great distances involved; second, the many languages—purely practical matters.

Then there must be taken into consideration the variety of cultures, the various systems and philosophies of education, all of which have definite bearing on music education. In this connection it would be an oversight



In the front row at a Plenary Session (left to right): Jorgen Jorgensen, Minister of Education, Copenhagen; Mrs. Einar Norby, Copenhagen; Gert Weber, official representative of UNESCO, Paris; P. A. Koch, Ministry of Education and Chairman of Danish National Commission for UNESCO; Ilse Meyer, Secretary, Nordic Music Teachers Association.

not to mention that at the Third General Assembly of ISME in Copenhagen there were participants sitting side by side, discussing and demonstrating pertinent matters relative to the education of children in music and through music—persons whose political ideologies were in conflict and yet who in Copenhagen were in agreement about two very important elements of life, so to speak: *children and music*—music for the boys and girls in schools in countries all over the world. Somehow, at least to this observer, the Eastern and Western worlds did not seem so far apart as their representatives exchanged ideas and materials, sat on the platform to make reports and had a cup of coffee and talked things over. This observation seems to bear out statements heard throughout the seven-day meeting that probably the principal value of an international meeting such as the Third General Assembly of ISME held in Copenhagen is the opportunity for personal contacts on a world wide basis.

None the less important, of course, are the professional values to be derived from participation in an

CONTINUED



PARTICIPANTS from countries all around the world took part in the ISME Plenary Sessions at Copenhagen. Representatives of nine countries are pictured on the dais. From your left: Representing South Africa—M. C. Roode; the United States of America—Vanett Lawler; Union of Socialist Soviet Republics—Maria Roumer; Switzerland—Rudolph Schoch; France—Blanche Souriac; Germany—Egon Kraus; United Kingdom—John W. Horton; Australia—Alexandra Cameron. Addressing the Plenary Session: Kathe Jacob of Israel. The official interpreters are in the background.

ON OPPOSITE PAGE. Top: A dinner get-together sponsored by the Nordic Music Teachers Association, followed a delightful day's outing at Frederiksborg Castle, Hillerod, and Kronborg Castle, Elsinor.

♦ Middle: The Saturday afternoon excursion gave delegates an opportunity to hear a concert by the New Danish Quartet at Kronborg Castle, Elsinor.

♦ Bottom: The United States delegation came together for luncheon one day; and some members of the group remained afterward to be photographed.

Eating together
is a great
common
denominator of
all peoples.
But it is
music that
best postulates
the oneness of
mankind.



(See opposite page, bottom of column 3)



Some of
the music
educators at
Copenhagen
who signed
in from
the U. S. A.
(See opposite
page, end of
third column)



In this column are a few of the informal pictures made by the official photographer, who had a busy time trying to corner the busy delegates. Above: Erich Doffein of Freiburg, Germany, explains some principles of violin instruction to Ernesto Epstein of Argentina. Left to right: Mrs. Elma Doffein, Mr. Epstein, Mr. Doffein.



Representatives from the United Kingdom, United States, and India were found in an international huddle by the photographer at the reception given by the Ministry of Education. Left to right: John W. Horton, United Kingdom; Hazel Nohavec Morgan, United States; Marguerite V. Hood, United States; Anaya Deva Angadi, India.



At the Ministry of Education reception the President of the Nordic Music Teachers Association, Einar Norby (center) and Mrs. Norby pose with Ilse Meyer (right), Secretary of the Nordic Music Teachers Association.



Gert Weber, official representative of UNESCO (right) meets Lucrecia Kasilag of the Philippines, a member of the ISME Board of Directors.



The pictures in this column show platform glimpses of ISME Plenary Sessions. The full view of the platform as seen by the audience is pictured on page 16. Above: The Minister of Education of Denmark, Jorgen Jorgensen, who addressed the opening Plenary Session. On the platform, left to right: Bengt Franzen, Sweden, Vice-President, ISME; Hans Mersmann, distinguished musicologist, conductor and author of Cologne, Germany, who addressed the session on "The Responsibilities of Music Education in the Present World of Music"; Einar Norby, President of the Nordic Music Teachers Association; Egon Kraus, Secretary-General, ISME; Vanett Lawler, Treasurer, ISME.



William Lemit of France addresses a Plenary Session devoted to the topic, "New Trends in Music Education." Left to right in the picture: Ernesto Epstein, Argentina; John Daniskas, Holland; Rudolph Schoch, Switzerland; Blanche Souriac, France; Jeno Adam, Hungary; Trude Reich, Yugoslavia. This spread of international representation is typical of all the Plenary Sessions, of which there were ten on the program of the Copenhagen Conference.



Lucrecia Kasilag, Philippines, a member of the ISME Board of Directors, presides at a Plenary Session. The topic "Music of the Eastern World as a Means of International Understanding." Left to right: Rody C. Hyun, Korea; Diana Tsan, Formosa; Egon Kraus, Secretary-General of ISME, Cologne, Germany; Salah El Mehdi Cherif, Tunis, Algeria; Elizabeth May, Los Angeles, California, U.S.A.; Mrs. Candida Bautista, Philippines.



At this Plenary Session, the topic of which was "Basic Concepts of Music Education," we see the following participants, left to right: Nathalie Tingey of Dalcroze Society, London; Egon Kraus, Secretary-General of ISME; Hobart Sommers, Assistant Superintendent of Schools, Chicago, Illinois, U.S.A., who spoke on the subject, "Music as a Part of General Education," and Marguerite V. Hood, Ann Arbor, Michigan, U.S.A., who spoke on the subject, "Foundations Underlying a Balanced Program in Music Education."

international meeting. ISME is a very young organization—only five years old. From the beginning, the principal objective has been to provide an international medium through which the profession of music education in its broadest sense might be advanced by participation of all music educators—directors of conservatories and schools of music, teachers of music in the schools, etc. Much assistance has been received from UNESCO, almost from the inception of UNESCO itself—as far back as 1947, very soon after the War, when the idea of an International Society for Music Education was first promulgated. From the very beginning there has been deliberation in all phases of program making for the meetings, and in developing plans for the structure of the Society and its services in the interims between meetings. There has been no effort to move quickly and to try to accomplish too much in too short a period. However, the Third General Assembly of ISME in Copenhagen indicated that some very good materials had been developed relative to the status of music education in various parts of the world.

The meetings were organized in the following categories: (1) Plenary Sessions; (2) General Assemblies; (3) Workshops; (4) Committee Discussions. In addition there were concerts by the Tivoli Symphony Orchestra in the famous Tivoli Gardens; the New Danish Quartet at Kronborg Castle, Elsinør; a concert by Finn Videro on the famous Compenius organ at Frederiksborg Castle, Hillerød; the Juilliard School of Music Orchestra, New York; the Charlottenborg Opera (Joseph Haydn "The Apothecary" and W. A. Mozart Divertimento Nr. 11 D-Dur); Burlingame, California High School String Orchestra, and the Danish State Radio Symphony Orchestra.

Special emphasis was given throughout the Assembly to discussions and demonstrations pertaining to technical media. Representatives from many countries including France, Germany, United Kingdom, Russia, India, Australia, Switzerland, the United States, and Denmark presented films, records and tape recordings of music education achievements in the field of audio-visual aids.

A SPECIAL and distinctive feature of the Assembly was the extraordinary display of educational exhibits which had been supplied in advance of the meeting by the representatives of the participating countries. Many hours were devoted by the delegates to browsing in the exhibits, which were located in the upper rotunda of the Polytechnic School. There were collections of selected books, scores, instructional materials, instruments, unusual exhibits of photographs.

The special social occasions were also especially appreciated and gave participants an excellent opportunity for personal and professional contacts. There was an exceptionally interesting excursion to Frederiksborg Castle and Elsinør where delegates heard a concert on the famous Compenius organ and a concert by the New Danish Quartet; attended a banquet sponsored by the Nordic

Note about the Organ: The Frederiksborg Castle Chapel organ, built by Esajas Compenius in 1616, is a celebrated example of the northern organ in the early Baroque period—the time of Praetorius, Sweelinck, Scheidt and Tunder. The organ is still in excellent condition due in part to the fact that Compenius took the pains to construct all of the pipes of wood. The instrument contains two manuals (great and positive) and a pedal. The complete specifications are given in *The Organ* by William Leslie Sumner. [*The Organ*. New York: Philosophical Library, Inc., 1952, p. 82.]



Finn Videro at the console of the Compenius organ, seen in the background of the cover photograph of Frederiksborg Castle Chapel. The panel tilted against the side of the organ was removed from the front, as you can see—probably for audio or visual purpose.

Below: Many friendships were made on planned excursions during the meetings of the ISME. Here are a few delegates leaving Frederiksborg Castle and on their way to Elsinør.



Music Teachers Association, a delightful reception in the Copenhagen Castle sponsored by the Danish Minister of Education, and the farewell reception on the last evening in the Danish Broadcast House. Members of the Board of Directors of ISME and the participants on the program from the United States were honored by a tea given by the United States Ambassador and Mrs. Val Peterson in Copenhagen.

MEMBERS of the Assembly were in agreement that serious attention should be given in the program of ISME during the next period to the following principal points contained in the summarization of the Third General Assembly made by Secretary-General Kraus:

(1) All schools, primary, secondary, conservatory, college and university should be provided with proper equipment for music education classes.

(2) Music in schools should be provided at all levels of education; there should be not less than two periods each week for instruction in music.

(3) Every effort should be made to publish and to collect folk music. Inherent in this effort is the necessity to preserve original folk music.

(4) A closer relationship between managers and music directors of radio and television stations and music educators in schools, colleges, universities and conservatories should be encouraged and sought.

(5) Effort should be directed to the preparation of well qualified music teachers in countries all over the world.

(6) Special attention should be given by general school administrators, directors of schools of music and conservatories to the facilities provided for the training of teachers for the elementary schools whose responsibilities necessarily include instruction in music.

(7) Effort should be made to enable governments to fill important duties on audio-visual materials designed for educational purposes.

(8) Fellowships in the field of music education should be encouraged—through UNESCO, through private initiative of colleges, universities and conservatories, foundations, national and international organizations.

(9) Record libraries should be established in local, state and national libraries, and governments should be encouraged to increase grants for this purpose.

(10) The assistance of UNESCO should be sought for the furtherance of emphasis in audio-visual aids as a part of one of the UNESCO major projects, namely, East-West relations.

(11) Every effort should be made in the next period to cooperate actively with the UNESCO major project, East-West



Demonstration provided by the Dalcroze Institute, Geneva. In charge: Nathalie Tingey. The appearance of "dancing on steps" is an optical illusion caused by the inlay pattern of the floor.

relations, through the exchange of music educators, composers, musicologists, and through the exchange of materials pertaining to music education.

(12) The Secretary General is authorized to take the necessary steps for the publication of an information leaflet in English, French, German and Spanish, containing a brief account of the history, purposes and membership provisions of ISME.

(13) The need for a Journal of the ISME is emphasized. This publication should include summaries of important research papers submitted by the various national organizations, and should publish translations, into at least two languages, of summaries of outstanding research in applied and experimental music education.

(14) Further emphasized is the need for the realization of the 1955 Resolution at Zurich, calling for an International Institute of Music Education, which could serve both as a clearing house and research center for music education.

(15) An up-to-date list of members of ISME and a list of schools, conservatories, institutes and special courses dealing with music education should be made available to all interested institutions and organizations.

+

THE FOURTH GENERAL Assembly of ISME will be convened in 1961, and in the interim regional and national seminars will be held under ISME auspices. Invitations for the 1961 Assembly were received from Vienna, Austria; Geneva, Switzerland; Dubrovnik, Yugoslavia, and Melbourne, Australia.

The officers and members of the Board of Directors for the ensuing period (1958-1961) elected in Copenhagen are: Honorary President—Leo Kestenberg (Israel); President—Gerald Abraham (United Kingdom); Vice Presidents—Lucrecia Kasilag (Philippines); P. Sambamoorthy (India); Hans Sittner (Austria); Secretary-General—Egon Kraus (Germany); Treasurer—Vanett Lawler (United States); Additional Members—Jenő Adam (Hungary); Pierre Auclert (France); Frank Callaway (Australia); Samha Elkholy (Egypt); Ernesto Epstein (Argentina); Renato Fasano (Italy); Bengt Franzén (Sweden); Theodore Normann (United States); Trude Reich (Yugoslavia); Maria Roumer (U.S.S.R.); Rudolf Schoch (Switzerland); Inoue Takeshi (Japan).

VANETT LAWLER

*Executive Secretary Music Educators National Conference;
Treasurer, International Society for Music Education.*

Music Educators Journal

Editorial Note: GERALD ABRAHAM, James Alsop Professor of Music at Liverpool University, England, the new president (1958-1961) of the International Society for Music Education, is a distinguished musicologist whose first fame resulted from his studies in Russian music. He is best known in the United States for his editorial work of a more general nature. From 1935 until 1947 he was associated with the British Broadcasting Corporation in an editorial capacity and for the last five years of that period as Director of the Gramophone Department of the network. American readers are familiar with a series of symposia which he has edited dealing with Tchaikowsky, Schubert, Sibelius, Schumann and Handel. He was one of the contributors to the last two editions of *Grove's Dictionary of Music and Musicians* and he has a major responsibility in the "New Oxford History of Music," being secretary of the Editorial Board, general editor of the "Sound Supplement" and editor of volumes VIII and IX.



ABRAHAM

Mr. Abraham was elected to the presidency at the Third International Conference of the ISME in Copenhagen in August 1958. He succeeds Domingo Santa Cruz, Dean Emeritus of the Facultad de Bellas Artes of the University of Chile, Santiago, and long a major leader not only in the musical development of his own country but in inter-American and international cultural affairs.

Music and the Humanities

WILLIAM M. LAMERS

Assistant Superintendent, Milwaukee Public Schools

IN writing for professed musicians, it should be unnecessary to discuss the functions of music in life or in education. Let me say simply that music can awaken, deepen, or refine emotions, and thereby can add meaning, depth, and zest to life. It can provide escape, distraction, and thus serve therapeutic functions. It can satisfy a basic urge for rhythmic experience. And the claim is made that it can assist in interpreting other times, places and peoples. These broad functions should summarize the role of music in life and education. When we speak, then, of integrating music with other areas of the curriculum, we deal with the problem of teaching music more efficiently, so music in turn can achieve its proper functions as a science, skill, art, and a partial but important way of life.

Integration, of course, is a dated word, because the cult of excessive integration belonged to yesterday when we talked as though the process were entirely new, in apparent disregard of the fact that the best teaching was always more or less integrated. Let the cultism rest with *that*. Integration is a valid educational tool where its use conforms to the principle of economy of teaching effort.

The law of economy of effort requires that we should strive to achieve the maximum of possible and desired results with the minimum amount of effort in teaching and learning. Our job is to find and use the best method to raise the pupil from less musical to more musical maturity. The marks of musical maturity are readily identifiable: a strong interest in music, a desire to participate in further musical experience, a sense of satisfaction in it, a wide experience of many kinds of music, a capacity for enjoying it, and a developed skill in its performance. That performance may take the form of producing new music, translating musical symbols into sounds through the skillful use of an instrument, or translating music into enriched living through developed tastes and appreciations.

The concept of purpose, then, in the teaching of music gives us a key to integration, which is a teaching tool. When integration serves the purposes for which music is taught, it is a valid tool; when it obstructs these, it is not a valid tool.

LET me take a relatively simple problem to begin with. The whole system of progressive tonal variety and musical harmony is solidly based upon the physics of sound. In one aspect music is mathematics—a kind of psychomathematics. It would seem reasonable, then, to ask how much reference must I make to mathematics and physics—how much integration I must make with them—if I wish to compose or teach a “hot tune” or a “folk song” or anything. The answer should be obvious: very little.

Editor's Note: This article is adapted from an address given to the music staff at an institute sponsored by the Milwaukee Public Schools, Milwaukee, Wisconsin.

And how much of it must I give to a junior high school class as necessary introduction leading to appreciation of Bach? My knowledge of the great Bach is so trivial that I am not sure whether Bach himself worked out the mathematical progressions for the fugues to be played on the well-tempered clavichord. Probably he didn't. And if he did? Because a matter is known, adjacent and teachable is no argument that it must be taught. This should not be taken as a denial of integration, properly made, handmaiden to the valid purposes of teaching.

Let's take an obvious illustration of sensible integration: Tchaikowsky's *1812 Overture*. I well know that it is not the highest function of music to be tonally imitative or that stand-by of the nickelodeon, E. T. Paull's arrangement of “The Burning of Rome,” would be music's greatest masterpiece.

But the tonally imitative selection provides the most obvious clarification of the educational principle involved in integration. Dig around in your history of the campaigns of Napoleon. Try to recall John Louis Ernest Meissonier's “Retreat from Moscow.” Work out the sequence of the *Russian National Anthem* and the *Marseillaise*, and the symbolism employed by the composer in the sequence. Try to visualize Moscow and its burning, the coming of winter, Borodino, Ney, and the French rearguard fighting off the wolves, the cold and the Cossacks. Listen to the deep-throated bells as they peal in the twisted towers of a thousand Russian cathedrals, while paens of praise and thanksgiving rise from the holy soil.

How much value is there in such integration?

To repeat, the answer must be that where it contributes economically to deepening the musical experience, it is valid. Where it does not so contribute, it is not valid.

While this answer is phrased in general terms, in specific instances specific answers may vary greatly. The need for background enrichment depends on the existing backgrounds of those undergoing the musical experience, their capacity for exercising their imagination, and the like. And in specific cases it may not be difficult quickly to reach the point of diminishing returns.

LET me illustrate this last danger by walking entirely out of the musical framework. Palgrave's *Golden Treasury* contains a six-line lyric captioned, I believe, “On Dress”:

When as in silks my Julia goes,
Then, methinks how sweetly flows
The liquefaction of her clothes.

Next when I cast mine eyes and see
That brave vibration, each way free,
O how that glittering taketh me.

Now here is a charming trifle, written by Robert Herrick, one of the Sons of Rare Ben Johnson, half minstrel and half minister, poet and faun.

The poem's intellectual content is negligible. It is scarcely more than a vivid image in six lines. To appreciate it, what response must I make? Obviously, in my inner eye, I should see the image of a beautiful seventeenth century young lady. She wears a silken dress, which rustles as she walks. Glints of light upon it fascinate me. I am delighted with the trivial sensuality of the combination of sights and slight sounds—the young warmth and beauty of Julia, and the glitter and rustle of her silks.

To secure this appreciation, how much integration must I make with literary biography and history? Need I know that Robert Herrick was born in 1591 and died in 1634? Do Julia's silks glitter and rustle the more because I read deeply into seventeenth century biography and learn something of Herrick's parentage, youth, association with the Wits of the Mermaid Tavern, his writing, his conversion, his ordination, his ministry? Is the image of Julia the richer for the fact that I understand that Herrick courted his many Corinnas and Julias with the same chaste assiduity with which he courted the muses, both profane and divine? When the literary biographer tells me that the poems of Herrick lay forgotten for two hundred years, does the crimson, gold, green or blue of Julia's skirt take on more glittering highlights?

Or assume—and I profess no knowledge or interest in the matter—I invent—that digging into Herrick's personal life the antiquarian has found that Julia's last name was Smith, that she was born one of eight children in 1600, and died in 1683, that her father was a tallow melter and that her mother's name was Jones. And further, that she later married a butcher named Green, and by him had ten children, and that from her widowhood she married a chandler named Brown, and by him had another family of seven, and that she finally died dancing a minuet at the age of 83, after eating too many pickles and drinking too much small beer at the May Festival at St. Willibords.

Or assume—and again I invent—that the collector of literary curiosities has discovered that the so-called "standard" English poets have dedicated 211 poems to various Julias, of which 202 are in a romantic and nine in a satirical vein. Or someone writing a Ph.D. dissertation has made a monumental contribution to the literature of insignificant pedantry by his discovery that in his Julia poems Herrick has 2.8 times as many run-on lines as in his Corinna poems? Scholarship has produced bales of this kind of insubstantial wadding. My question is how many cotton flannel petticoats will properly swaddle and how many strangle the poet's child? And the question and its answer are substantially the same for music as for literature. No pat formula can be presumed to take the place of good professional judgment, and professional judgment, in turn, to be of any value, must be compounded with a generous dash of common sense.

It seems to me, for example, that to a certain point the appreciation of Gounod's *Faust* is bound to be deepened by some understanding of the origin of the Faust legend and its place in European and world literature. Certainly some reading of Goethe's *Faust* epic and of Christopher Marlowe's *Tragic History of Dr. Faustus* cannot but deepen understanding of the legend. A comparison of Gounod's dramatic and musical treatment with that made in the *Damnation of Faust* by Berlioz or

in Boito's *Mephistopheles* should hold small but significant rewards. But good sense must watch this process vigilantly lest it be carried too far.

And I should hasten to add that facts about music, or supplemental to it, or enriching it, whatever else they might be, are not music, nor are they the essential work of art. It is distantly conceivable that a person might spend a lifetime in musicology, and yet, hearing no actual music nor reacting to it, remain a musical illiterate. A well-written commentary may be literature; if it deals accurately with backgrounds it may be history, and it may be several other things. But it is not music.

Nevertheless, for a well-rounded appreciation of much music, for living richly with its emotional richness, we need more than the outer ear can give. We need the outer ear fortified with the inner, and both supplemented by the intellect and by the tapestried support of much culture, and of all the inner and outer senses.

How can someone who has never seen winter yield to spring, nor heard lambs bleat or (in imagination, at least), the shepherd pipe his oaten flute, or trod upon the fragrant grass, or smelled the apple blossom in the orchards leading to the Wienerwald, or listened to the bird choirs led by the querulous cuckoo—how can the man who has never felt the soft fingers of a springtime zephyr on his cheek, or quailed at the rumble of a springtime storm—how can the life-long dweller in the desert presume to rise in his inexperience to meet the challenge of Beethoven's *Pastoral Symphony*?

Whether it is literature or music, we read with what we know, are, or have lived. When we know little, are little, have lived lean lives, for us the meaning is little. Conversely, when we know much, for us the meaning is rich and deep.

To know is to be enriched. Who are these meistersingers in medieval Nuremberg who sing so beautifully of love, and what kinship does one Hans Sachs bear to the creative and worshipful spirit that built the Notre Dame of Paris and raised the delicate tracery of Lady's chapels in a thousand medieval towns? How comes it that the lines of Petrarch's sonnet rhyme, while the odes of Horace do not? Is Laura worthier of a more ornate gift of poesy than a Roman lady? Or has an innovation entered the stream of European culture? And who, I pray, were the troubadours, the minnesingers? And what were their inspiration and the common burden of their song? And why should men sing softly of romantic love, say in Normandy, and not in Norway? And what of those who like Jacopone da Todi, tasted of love and found it not altogether sweet because in their mind's eye they saw the yawning pit of judgment and eternity? Is it too much to ask professed musicians, who speak of Gregorian chant and who sing the "Dies Irae," to know something of the soil of medieval culture in which the music of the Middle Ages has its roots?

Architecture has been vividly described as frozen music, or music in stone. The implied comparison is a tribute to the close interrelationship of all the arts. The commentator and not the craftsman puts up the convenient fences. The artist is concerned with creating beauty so that it may stir men's souls, and not in proving a thesis. Thus the architecture of the baroque provides the harmonious framework for baroque paintings, and the congruent background for the music of the baroque.

*the
universal
language*



John Philip Sousa on Music and Public Education

With the recognition that every child is capable of learning music and having his or her life enriched by it, there has come the conviction on the part of parents and educators that music should be taught in the public schools, during school hours, for school credit and at public expense.

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Artist O. W. Neebe

The *Missa pro Papa Marcello* of Pierluigi da Palestrina, and the St. Peter's of Bramante and Michelangelo, differ little in spirit and effect, and only in the sense to which each makes primary appeal.

I CAN do no more than touch upon the relations of music to history. Let me take a narrow genre of music: national anthems, soldiers' songs, marching songs. What words and music set men's feet to pounding down the glory road or shuffling back home? Significantly, when William of Normandy led his hosts at Hastings against the men of Harold the Saxon, the minstrel and jongleur Tailifer rode at the fore of his line, tossing up his sword and singing the *Song of Roland*.

Of the use of music and musicology to serve or enrich many other areas in the curriculum, I need not speak.

Music can become an indispensable workhorse. Truly we might paraphrase Coleridge and say, "Music, music, everywhere." A word of warning should follow immediately. The music that is everywhere in the school should be *good* music, not trash. There is no more excuse for low musical taste in an English class than there is for poor taste in musical lyrics in a music class.

We take it for granted, then, the fact that music must have a limited integration with adjacent areas of the curriculum. Equally, we take it for granted that such integration is an honest attempt to enrich the musical experience and not an effort to make a shoddy substitution for music of something that is not music. We take it for granted, too, that our borrowings from adjacent

areas are honest borrowings. These are obvious facts.

Equally obvious should be the fact that this effect of culture reaching the pupil as an integrated totality can be produced only by an integrated teacher. The best teacher of music, therefore, must know more than music. He must know literature—not only the literature of his own language—but world literature as well, because the language of melody and harmony of tones speaks to a wider audience than do the languages of words, and the cultures of music, therefore, have more universality. The musician should make a lifetime study of history and biography, not only embracing the lives and times of the makers of music, but the men and civilization who set patterns by listening. He needs to know geography. The expert teacher of music requires good backgrounds in all the arts: music, sculpture, the pictorial arts such as painting and drawing in their many forms, architecture, literature, the arts of the theatre—and you complete the list. Such depth of integration is not to be produced by consulting a rudimentary encyclopedia the night before teaching the lesson.

Cicero long ago described an orator as a "good man skilled in speaking." All music teachers would do well to paraphrase that description by becoming good people—broadly cultured people with insights and information into many branches of human experience and learning—skilled in the teaching of music. If we are to provide broad backgrounds for our pupils, we had better start by providing them for ourselves. We draw no water from a dry well.

NOT BY BREAD ALONE

FINIS E. ENGLEMAN

Executive Secretary American Association of School Administrators

NO CIVILIZATION has meant more to mankind than that developed on the peninsula of Greece. There a mere handful of men produced the art, the drama, the philosophy which time does not destroy. From these few thousand persons the world has a legacy of great worth. The Greeks, indeed, taught mankind the joy of beauty, the artistry of design and form, the drama of life, the strength of logic and the value of truth.

Today the world is shaken by new knowledge of nature and the power released by its technical utilization. The physical aspects of life and material values have risen to ascendancy. The new release of energy gives man the sheer physical power for moving mountains and shooting the moon. Old feelings of security and feelings of complacency have been turned topsy-turvy as another great power with a conflicting philosophy threatens our physical Goliath.

So America may be playing the fool by lessening its concern for what the Greeks held to with greatest priority and by frantically plunging into an education program pointed almost exclusively at material values.

The incessant cries for technicians, engineers, chemists, physicists, mechanics, skilled industrial workers have seemingly drowned recognition of the ever-constant need for artists, philosophers, musicians, historians and poets. The baser emotions of fear and greed have done much to

crowd out the nobler emotions of appreciation of beauty, rhythm, color, design.

The urge to find the true destiny of man, for what ends he should live and his true relationship to the universe, gives way to a frantic race for physical power and technical superiority.

Thus the full potential of the human race is not sought, but rather that aspect which if developed unmindful of the rest surely will destroy all the rest. An advance in the area of science and mathematics without an accompanying advance in the creative arts and the humanities is dangerous. Surely America, like Greece, will see the wisdom of seeking to develop at one and the same time, the prototypes of Archimedes, Pythagorus, Socrates, Aeschylus, Sophocles and Phidias.

Furthermore, in this day when communication between all men is so important, the answers are not so much found in more skill in the use of many oral and written languages which are so diverse as to make impossible any general mastery, but rather the more practical and immediate solution which lies in those common languages of the dance, architecture, drama, art and music.

The modern world has a particular need for men educated in science but also in the creative arts and humanities as well. Without either, a horrible vacuum in civilization will occur. Surely Americans are too wise to neglect either.

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Some Thoughts and Theories About Secondary School Music

ROBERT E. NYE

ONCE there was a high school music teacher who was very busy meeting the demands of his school and community. His music groups, small ensembles, and soloists served the P.T.A., Kiwanis Club, Athletic Department, Ladies' Literary Society, Assembly Committee, and myriad other school and community agencies. The teacher felt that he had little time to do more than to get the boys and girls ready for their next public appearance. The major musical objective of his music program was performance for school and community.

The teacher was disturbed one day when his first-chair trombone player came to him and said, "I have discovered that while I can play my trombone well enough to place in first division in the competition-festival, I still don't know much of anything about music." The teacher knew that this was true. When he shared his knowledge of music literature, structure, and theory with the students, the class was unplanned and amounted to chance comments. He regretted this, but felt that nothing could be done about it since there was not time in which to teach such things.

Some weeks later his friend, the principal, spoke with him. The principal had attended a national education conference at which a speaker presented an analysis of the secondary school curriculum. He asked the music teacher a number of questions:

(1) Is the present music program reaching the number of students you think it should?

(2) Is there grade-level planning? Is the junior year in chorus or band different from the sophomore year? Why should your first-chair trombone player continue in band rather than take some other course or activity next term since he has already advanced as far as he can in band?

(3) Should there be some subject matter taught in band, orchestra, or chorus, or should the content of these courses be limited to the learning of skills necessary for passable performance?

(4) What does the public think is the purpose of music in the high school?

(5) Should our music program serve only those who possess superior musical talents, or should it (as United States history and English) serve every boy and girl in some measure?

(6) Can you give me some reasons to present to the Board of Education why the music program should not be reduced to make way for more sections of science and driver training?

The teacher was caught off-guard, and could not give logical answers to these questions. His first reaction was defensive and stemmed from a feeling that the principal knew little about music. Upon second thought, however, since he could not answer the questions, he was forced to conclude that he too knew little about these aspects of music education. He told the principal that he would seriously consider these questions and give him more complete answers at an early date.

Seeking Answers

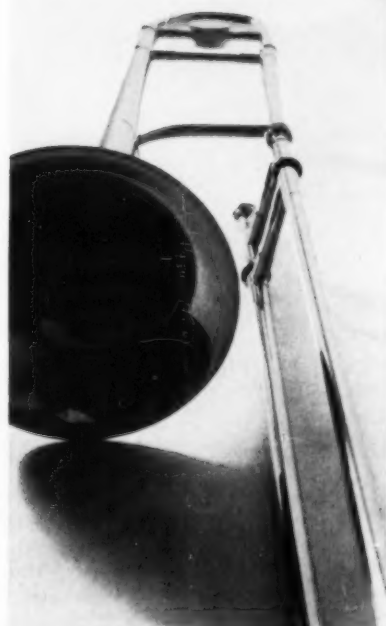
AT FIRST the music teacher could not find a starting point at which to begin to analyze his music program, so he lost sleep and felt bad, which made everything seem even worse than it was. He knew that his program was geared almost entirely to one major goal—public

[The author, who is professor of music education at the University of Oregon, Eugene, states that this article has as its purpose the proposal of a basis for better teaching and the further development of the secondary music program. It is a collection of ideas from other people which he has attempted to write in a simple fashion so that the teacher or student may possibly be stimulated to be a better teacher as a result. The article might form a basis for discussion in colleges and in-service work, as well as in student chapter meetings.]

performance which was largely extra-curricular. Now his professional work was being seriously questioned. Did that mean that performance was somehow bad? He did not think so. "What good is music if it is not experienced through performance?" he asked himself, and answered, "No good at all." Without performing music or listening to others perform music, there could be no real music program. He knew how much boys and girls want to sing and play in chorus, band, and orchestra. He also knew that these activities are physiologically and socially sound for this age group. No nation on earth produces as many excellent young performers of music as does the United States, and this is to the everlasting credit of thousands of teachers like himself.

The teacher asked a number of his friends in the community what they thought was the purpose of the high school music program. Most of them said it was to let the boys and girls sing and play. They said they enjoyed hearing the band at athletic events and at Dollar Day parades, the chorus at community Christmas and Easter programs, and the orchestra at commencement as well as at other times. Several said it was to give the children something to do to "keep them off the streets." Too few mentioned aesthetic and spiritual values. However, one wise woman replied with another question, "When you were in music school, of what did music consist?" The teacher remembered that in music school there were courses in music history, music theory, form and analysis, and performance. The woman asked, "How much music are you teaching at the high school? Are you spending all of your time rehearsing for performances, or are you teaching music classes?" The

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teacher explained that he was rehearsing for performances, not teaching classes in music as such. The woman said, "The other teachers teach academic courses with the possible exception of the coach. Maybe some of your problems would be solved if you taught music classes instead of holding rehearsals." The teacher answered that if he did, he would lose his job because the school and community required him to serve them with dozens of performances of many types. Besides, high schools were not music schools. The woman responded, "Performance is certainly essential, but it would seem that you should teach music at the same time you rehearse, and do this in a manner compatible with the American high school."

Analyzing the Situation

THE many conversations with townspeople helped to clarify the situation for the teacher. He began to realize that his present music program had some disadvantages. One was that it had led to a widespread belief on the part of the public that music in the high school was limited largely to preparation for public-relations type performances and that it included little concerning the larger world of music. No wonder the public approved the servitude of the band to athletic events; the boys and girls were performing, weren't they? Another disadvantage was that it was geared to those students who possessed above-average musical ability, because those of little ability were of no help in producing programs for the public; this limited the music enrollment. It failed to present the subject matter of music in any organized way. Therefore, the graduating seniors knew little about music except those skills and knowledges believed essential to passable performance.

The teacher then tried to compare his teaching procedures with those of the good classroom teacher. There was little comparison, because his techniques of instruction were limited largely to drill and rote procedures designed to hurry boys and girls into acceptable skills for public performance. Missing from his teaching were such things as guides to outside reading, mimeographed material to

aid research and comprehension, and such activities as extensive teacher-pupil planning, pupil participation in evaluation, student research and reports on significant subject matter. He prepared no lesson plans, and his music courses had no organization of subject matter content.

Suddenly he realized that he had not taught many musically essential things in his rehearsals. Had he devised ways to help boys and girls learn to listen to music intelligently? Not to the extent he should have. Had he taught his students anything about the harmony they were playing and singing? No, he had not. Had he planned ways in rehearsal to help those who lacked good rhythmic sense? Not much. Had he planned ways to develop students' creative capacities? Had he devised ways to introduce the history of music with its various periods, styles, and leading composers? These he had not done. He knew that he had neglected assembly singing and the use of music in other areas of the curriculum. He made a humbling confession that he was a good teacher in only a limited sense, and to be a better teacher he would have to alter in some degree his objectives, his procedures, and his materials of instruction.

Second Objection

As the teacher continued to ponder the state of music in the high school, he decided that while purposeful performance must always remain as the major objective, a second objective should be gradually raised to approximately equal status with it. This second objective could be called "teaching the subject matter of music" until he could think of a better term. He further decided that the presentation of this subject matter should be in *integral relation* to the music being performed; it should make performance better, not detract from it. Upon further thinking along these lines he could see that what he was beginning to perceive as twin objectives, performance and subject matter, were really only one—to help boys and girls develop genuine musical competence and understanding. He decided that one vitally important key leading to improved teaching

was the establishing of new criteria for the selection of music to be used in this way of teaching. The older criteria would still be there: (1) Is the music's degree of technical difficulty appropriate in terms of performing ability? (2) Is the music suitable and desirable for either teaching essential techniques of playing and singing (as for beginning classes) or for use on public programs? (3) The new criterion would be—Is this music of superior value in teaching the subject matter of music?

A Frontier

THE teacher had never seen a materials list which met the third criterion in any detail. He realized that his thinking had reached a frontier of secondary school music education and he needed help. He decided to reveal his problems and anxieties to his co-workers in nearby schools. Perhaps their problems were similar to his.

A time was arranged and the music teachers of high schools in the area met in an effort to solve their several problems. Their first task was to try to agree on the general approach to improved teaching stated by the teacher who had called the meeting. They soon agreed that the subject matter of music should be taught, if possible, by a well-organized approach through the use of carefully selected music. They also agreed that another way of saying this was, "The performance of selected music, the preparation of which has been a matter of organized planning by the teacher, should result in both the learning of some of the subject matter of music and in improved quality and sensitivity of performance."

A Cooperative Effort

IN the crucial matter of the selection of music, the teachers decided to pool their findings at a series of meetings, because a thorough analysis of an instrumental or choral composition in terms of teaching musical understanding was found to be time consuming. They felt that no one of them was able to find a sufficient amount of suitable music quickly enough; the task would have to be cooperative in nature. Selecting music was only

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the beginning, for after the teachers found the various aspects of subject matter in the music, they then had to decide how to organize these into proper scope and sequence. Much time was spent in planning how to present the different phases of musical knowledge in a teaching situation.

Planning for Efficiency

AN immediate concern of some of the teachers was how all of this could be done without interfering with musical performance. All agreed that this was one of the things which would require continued study. Some time-saving techniques mentioned were (1) writing information on the chalkboard before class time, (2) mimeographing material such as study guides for students to use outside of class time, (3) using one wall of the room for a large music history and world history chart to which the boys and girls could refer at a glance, and (4) instructing the student librarian to mark the students' copies of music with red pencil to underscore or label aspects of the music through which the learning of specific subject matter was to take place. A fifth idea was the writing and use of program notes in a manner which relates to the subject matter under consideration and also in a manner which would give parents a knowledge of the "twin objectives" of the music program. The teachers were certain that other devices useful in preserving sufficient class time for drill on the technical skills of performance would be found as their experimenting proceeded. They became increasingly enthusiastic about the future of secondary school music.

The teacher went to his principal and told him what he and the other music teachers were attempting to do to improve the music program. The principal said, "I can now tell the Board of Education that a good music teacher not only prepares for performances of his music groups and soloists, but he, like all other good teachers, also teaches the subject matter of his area." He added that if the teachers succeeded in organizing their work as they were attempting to do, they could, if they chose,

give final examinations in band, orchestra, and chorus just as the other teachers did in their classes. He recognized as obvious that music teachers would always have attainment of and improvement in performance to consider in evaluating student progress. He looked into the future and believed that the prestige of music and of the profession of music education would improve progressively when the public and the teaching profession became aware of what constitutes good music teaching. The transition to the new program would take place according to certain steps, he thought.

Step one would be gaining acceptance of the larger concept of good music teaching. *Step two* would be the selection and study of the music to be chosen according to the criteria. *Step three* would be the developing of techniques (many of them time-saving) which would be needed in teaching the subject matter of music by means of the selected music. He believed that music teachers could learn much from good classroom teachers, adding that the failure of so many classes in general music had been due to the neglect of music teachers to learn how to teach anything but a limited concept of performance and also to learn enough about the developmental characteristics of boys and girls. He advised the music teacher to draw college and university professors into the meetings of the group of teachers because he believed that college teaching and college methods courses might well be revised. He said that public school teachers and college teachers should work more closely together in the future than they have in the past, that each needed help from the other.

Music for Everybody

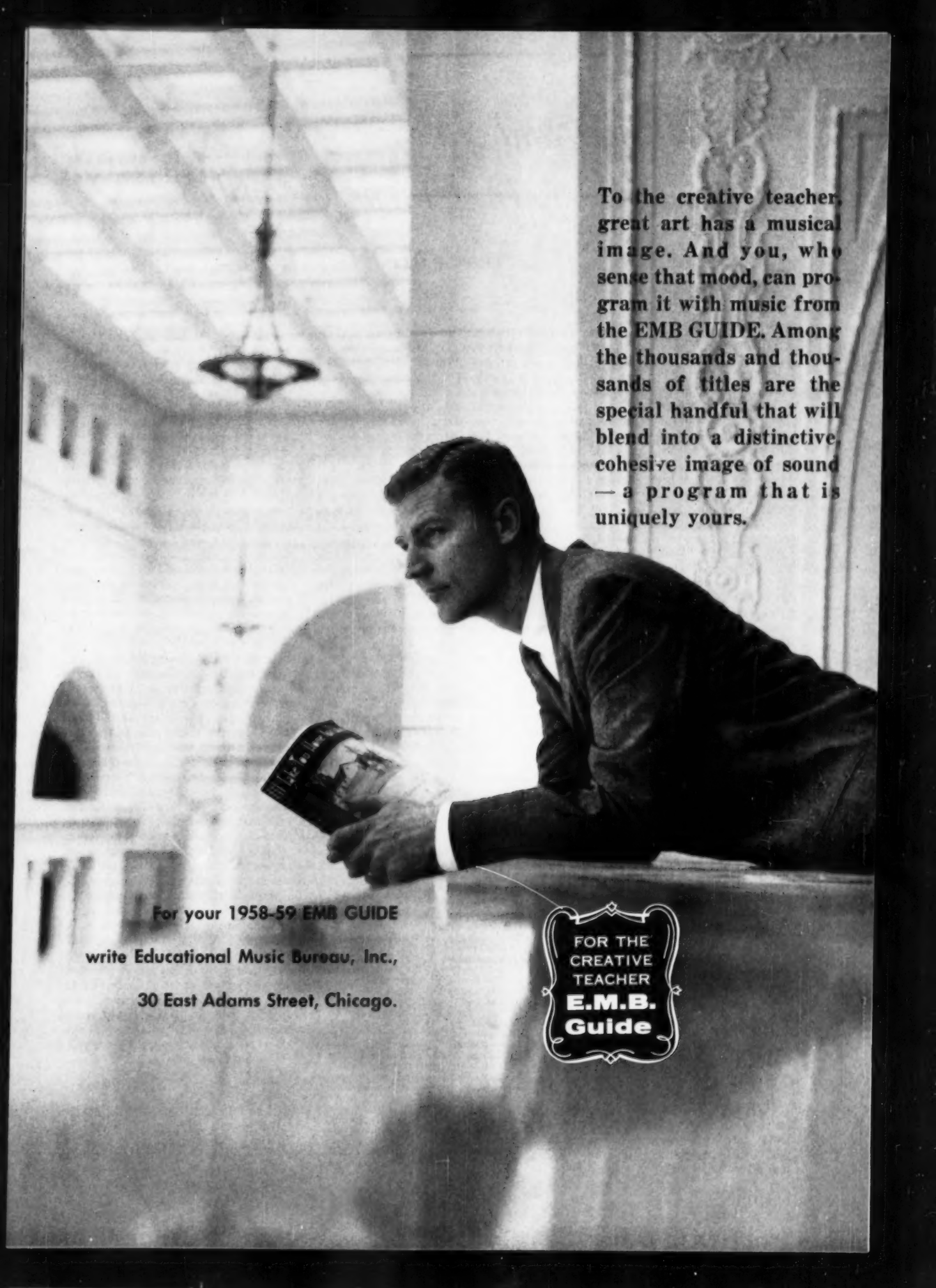
ANOTHER suggestion was that in reorganizing the music program, opportunities for non-performers and mediocre performers should be considered. He believed that in this age of science, automation, and shorter work week, music will be more necessary than ever to the people of the United States. He asked the help of the music teacher in establishing music's place in a balanced school program.

The music teacher was anxious to continue working on more of the new activities he was planning for the boys and girls. Soon he was on his way to the librarian's office to confer about ordering books on music and musicians, and recordings to be placed in the library for the students to study. A record player with sets of headphones was installed in the library. The teacher was confident that he could eventually give a good answer to the principal's question regarding grade-level planning in the music program by developing an understanding-of-music approach. He was certain that a music program of true worth would not be curtailed, but would be more likely to be expanded.

The Rewards

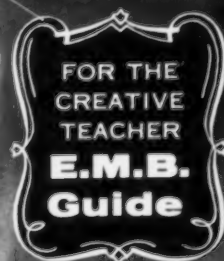
THE music teachers planned and worked and organized more diligently than they ever had before; they also enjoyed their teaching as never before. They knew as they built libraries of music suited for better teaching and as they organized study outlines and developed other teaching aids, each successive year would be easier because of the information they had assembled previously. They were becoming teachers who could not only direct a musical group, but who could use musical performance as a logical and powerful means to guide students to learn about the various aspects of music. Some learned to plan capably for music classes which did not have performance as a major goal. These teachers made general music a valuable course which grew in popularity, necessitating the addition of more sections. Some ceased thinking of certain music classes as "feeder groups" and planned these as terminal classes for boys and girls whose abilities and interests were not such as to admit them to the performing band, orchestra, and chorus. With the increased popularity of general music and in instrumental and vocal classes which did not have public performance as a major objective, it was necessary to employ more music teachers in many high schools.

The values of music were revealed more clearly because of the improvement of music instruction.



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Classics and Jazz: An Eternal Conflict?

LEON DALLIN

FIRST I want to make it clear that this title is followed by a question mark and not a period. It is intended as a question, rather than a statement, and it is hoped the answer to this question is negative.

But the question does arise, and many young musicians arriving at an affirmative answer feel compelled to decide between the two on a basis similar to the choice between good and evil—the corresponding roles, of course, depending upon the point of view. In choosing between good and evil, the acceptance of the one implies the rejection of the other. This is not true in choosing between the classics and jazz, though admittedly more often than not it works out that way. I prefer to think that the two aspects of musical art are perfectly compatible and that to appreciate both of them requires only an understanding of what each is—and is not.

Though I can lay no claim to being a true disciple of the strong down beat, I must confess to a few youthful ventures of playing for pay in some of the lesser known bistros. Admittedly, Stan Kenton would consider this no more of an initiation into his jazz circle than Toscanini would have considered playing third clarinet in the school band an initiation into the classics circle. However, without being a full member of the jazz fraternity, at least I have rubbed shoulders with a few who were, and though we have never become bosom pals, we always have managed to part without drawing blood. I have already made one concession to jazz in the title, as a peace offering. No self-respecting member of the "art for art's sake" group would refer to serious music in general as "classics." On the other hand, jazz, too, is a collective term. New Orleans, Dixieland, Swing, and Rock 'n' Roll are styles just as distinctive to their purveyors as Baroque, Classic, Romantic, and Impressionistic are to theirs.

UNFORTUNATELY, there is no completely satisfactory designation for either classics or jazz, assuming for the moment that music can be divided into just two categories. We have nothing

comparable to the convenient classifications made by painters—commercial art and creative art. There are some parallels, and music might be divided along similar lines into "music which costs" and "music which pays." Symphonies, string quartets and the like would constitute the former, Dixieland combos, swing bands and their successors, the latter.

Symphony and chamber music players and composers would agree to this distinction. On the other hand, the very mention of the word "commercial" in jazz circles suggests Lombardo and Garber. Another argument against this distinction in music is that some of the more creative aspects of jazz have been the least successful financially and for a time, during the early days of the depression, were pursued mainly, if not exclusively, for the sake of art.

Formerly the problem of pigeonholing music could be accomplished nicely by approaching the problem from the standpoint of use. There was dance music and concert music. This distinction loses validity with the invasion of "dance" bands into Carnegie Hall and the prohibition of dancing in the Storyville and Basin Street Clubs, traditional haunts, for lack of a better term, of the jazz men. The issue is confused hopelessly by the mixture that streams out of radio and television sets, though there is no question where the emphasis lies.

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THE AUTHOR is associate professor of music at Long Beach State College. He is the author of "Techniques of Twentieth Century Composition" (1957), co-author with Robert W. Winslow of "Music Skills for Classroom Teachers" (1958), and his "Listeners Approach to Musical Understanding" is in preparation. (Dubuque, Iowa: Wm. C. Brown Company.) His compositions include works for virtually every medium—orchestra, band, chorus, chamber groups, solo instruments, ballet, motion pictures, and music for educational purposes. Conductors such as Howard Hanson, Maurice Abravanel and Thor Johnson have directed Mr. Dallin's works, and the list of performers includes the Paganini Quartet, Alexander Schreiner, and Carl Fuerstner, as well as college and high school musical organizations.

This leaves us with no better terminology than the two groups have been using for each other all along. For the serious musician, all music that isn't serious (by his standard) is jazz. For the jazz musician, all music that isn't jazz is classic, or more disparagingly, "long-hair." In all fairness, perhaps the disparaging term for serious music should be used, if we are to refer to the other as jazz. Traced to its origin, "jazz" does not have a very flattering connotation. Suffice it to say the term is in keeping with the humble origin of the music which bears it. For the purposes of this article, "jazz" and "classic" or "serious" will be the terms applied to widely different, but not exactly opposite, aspects of an art known collectively as music. Beyond this definition, I refuse to go. If you will accept it for the moment, we may proceed with the investigation.

Serious musicians tend to regard jazz as an upstart on the musical scene which suddenly appeared from nowhere and will disappear the same way—and the sooner the better. Jazz musicians tend to regard the classics as a remnant of the past which has outlived its usefulness but refuses to die. If we can believe history, both are wrong. Since the time that music first could be considered an art, it has provided for more than one type of expression. The jazz and classics of the present are merely the current manifestations of the manifold expressions possible with pitches and rhythms, and differences between modes of expression in music are almost as old as the history of music itself. In order to understand the present situation better, I want to outline the development of popular music and the dance, for the two are closely related, and during much of the time there is no obvious dividing line apparent between popular music and art music, though admittedly much of the information is sketchy.

IN prehistoric times and with primitive peoples, music and the dance had a ritual character and a religious significance. As long as the use of music is restricted exclusively to a religious

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function, modes of expression are not sufficiently diverse to lead to any sort of schism. This situation persisted through the civilization of the ancient Egyptians and Chinese. The cultivation of music and the dance for their own sake, that is, as arts, began with the Greeks. It is no mere coincidence that two divergent aspects of music make their appearance in the Greek culture.

ONE type of Greek music used the kithara exclusively. The kithara was the instrument of Apollo, and its use was restricted to religious and hymnic music which strived for the Greek ideal of harmonious moderation. Contrasting with the music of the kithara but existing side by side with it was the music of the aulos. The music of the aulos was rapid, rhythmic and exciting—the orgiastic music of the cult of Dionysos. Present day parallels are not hard to draw.

Without dwelling too much on the distant past, certain divergent musical activities which originate early in the history of music and persist to the present time immediately are apparent. The distinctions between sacred and profane music, vocal and instrumental music, music to be sung and music to be danced, art music and folk music are traditional.

Lacking the traditions of church music and the interest of the ecclesiastical scholars, popular music of the Renaissance period remains essentially a mystery. This much is fairly certain: The taste for dancing was generally diffused and deeply rooted among all classes throughout the Middle Ages and the Renaissance and dancing was accompanied with music. For a long period, none of this musical tradition is preserved, but this dance music must have been quite different from the chants, the only music of this period that has come down to us in quantity.

By the time of the jongleurs we know that popular music and dancing were flourishing arts, perhaps lacking in the studied perfection of classic Greek and modern times, but nonetheless appreciated by a large segment of the population. From the troubadours, the trouveres, and the minnesingers we have a rather large body of music, which could be regarded as the earliest secular—the word “popular” perhaps would be permissible—music of which we have extensive, specific information and examples.

The names of some of the dances which were to be in vogue in the sixteenth century were mentioned by the troubadours. By the sixteenth century dance music assumed the status of an art in the hands of the lute players. Later, in the movements of the trio and

chamber sonatas, dance music was to declare its independence from the practical dances which gave it birth and become stylized abstractions.

During the period from the beginning of the troubadours to the beginning of the Baroque, it is certain that the secular singers, players, dancers and audiences were participating, as listeners at least, in the sacred music of their respective generations. The sacred and the profane not only shared audiences, but they shared ideas as well. The influence of the liturgy on the Latin lyrics set to music and known as *conductus* is obvious. The *Laude* (devotional hymns) traditionally used the refrain form of the secular French *zirelai*. Chants with new rhythms and texts became popular songs, and popular songs served as *cantus fermi* for the masses. Popular dances became art music in the trio and chamber sonatas. This interaction of the various types of music seems both normal and healthy, and any limitation of the process is artificial.

I do not wish to create the impression that this all happened with official sanction. The church strongly opposed dancing and was apparently rather successful in suppressing it until about the fourteenth century, from which time modern dance dates. Church suppression of the dance was dominant again in the fifteenth century, but the revival which began in the sixteenth century persists to the present time.

The composers of dance music in the sixteenth century also composed every other kind of music. The venerable Thomas Morley, noted for his madrigals, canzonets, ballets, virginal pieces and religious music, gives precise instruction for the writing of dance music in *A Plaine and Easie Introduction to Practicall Musick* (1597). His details make it clear that he is talking about real dance music and not some stylized concept.

The master composer was no stranger to the dance in the eighteenth century. On January 15, 1787, Mozart wrote from Prague: “. . . I went to the so-called Breiten, a rustic ball, at which the flower of the Prague beauties are in the habit of assembling . . . I saw with wholehearted pleasure how these people jumped around with such sincere enjoyment to the music of my Figaro, which had been turned into all kinds of contres and Teutsche (waltzes) . . .” Evidently there is good precedent for what is happening now to Tchaikowski and Rachmaninoff, but it is noteworthy that in Mozart's time it was the new operatic music that was finding its way into the dance halls. A similar procedure today would put Stravinsky

and Menotti in the Palladium in place of Rachmaninoff and Tchaikowsky.

The Teutsche, of which Mozart spoke, are very similar to the Landler, an Austrian peasant dance, which is the immediate ancestor of the waltz. The appearance of the waltz on the musical scene must be rated as one of the epochs in the history of the dance and in the history of music, for this dance was the first one in which the partners embraced each other.

By the end of the eighteenth century, dancing the waltz was an entertainment for everyone, not just the nobility as the minuet had been. Public dancing must have been even more widespread then than now, for there were six-hundred and eighty-four public dance halls in the city of Paris alone, and the popularity of the waltz eclipsed all other dances. Its popularity did not eliminate sniping by its critics, however, and in 1804 Ernest Moritz Arndt reported from France that “Only since this war has the waltz, together with tobacco smoking and other vulgar habits, become common.”

The link between the serious and the popular was not broken with the waltz, but when Johann Strauss, Jr. died in 1899, music was finding a new voice in the Storyville section of New Orleans. This new music, which we have come to know under the generic name of jazz, does not stem from the European popular music that preceded it, but European popular music, particularly the waltz, did pave the way for the acceptance of jazz as dance music.

IN spite of some obvious borrowing, jazz is essentially something new—something more than the sum of its components. Though it has been in a state of flux for its entire history of fifty odd years, it still represents a continuous, and more important, a growing tradition. The dominance of jazz on radio and television is proverbial, but it is in the record sales that its present high peak of popularity can be shown most graphically. Jazz recordings are currently selling at several times the rate of a few years ago, giving jazz the biggest audience in its history.

While jazz has been developing and gaining acceptance, the breach between the popular and the serious has been growing. The break is now virtually complete. Attempts at symphonic jazz and jazz influence in the works of serious composers have all but disappeared from the current scene, and this is healthy. It precludes the danger of either one assimilating the other and assures that each will preserve its identity.

If the two aspects of musical art are to remain distinct and exist side by

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side, it is only sensible for the advocates of each to stake a claim to their particular spheres of influence, honor each other's territory, and bury the hatchet—but not in each other's skulls. Musicians operating under such a truce could look forward to a long and fruitful period of peaceful co-existence.

Let us acknowledge the parallels between the courtly love songs of the troubadours and the *trouveres*, and the popular songs of our own time. If Mozart saw "with whole hearted pleasure" jumping and dancing to airs from Figaro, perhaps we should be indulgent when we discover the jazz composers pilfering the classic treasure chest for melodies. If we cannot create both popular music and operas as did Johann Strauss, Jr., at least we can emulate his catholic tastes.

More than this, some of the most honored musical practices are preserved only in popular music. The lost art, as far as serious musicians are concerned, of playing from symbols, flourishes in the dance band. The symbols have been changed during the intervening years, but the idea is the same. Improvising, another lost art for the symphonist, is the stock in trade of all the new jazz players and the delight of their growing public.

STILL another vacuum in our cultural heritage is being filled, for better or worse, by jazz. A fabulous treasury of folk song lies gathering dust in our libraries and archives, but there are few folk songs in the hearts and on the tongues of the people. The tunes one hears hummed and whistled are not traditional melodies, but the hit tunes of the day.

However, the big weakness of a popular piece is its lack of enduring value. The immediacy of its appeal also accounts for its transiency. It is axiomatic that any work of art that can be fully comprehended immediately cannot endure for long. The real difference between jazz and the classics is this transiency, which takes two forms. In commercial jazz, a stereotyped lyric and melody blaze to the top of the hit parade riding on the crest of familiar melodic clichés and the short-lived appeal of sentimental lyrics. It engulfs the popular tune dispensers—radio, television, and juke boxes—for a few short weeks, and then declines rapidly to a well-deserved oblivion. The hot or improvised jazz comes to life in the mind and fingers of the player and dies as the tone fades into silence. This latter characteristic is a great obstacle when it comes to turning talent into tangible assets, a problem that true artists of both categories share.

It must be realized that everything that comes out of a loudspeaker isn't jazz as devotees of the art use the term. They make a distinction that traditional musicians tend to ignore between good jazz and bad. What we should object to is not popular music itself, but to bad popular music. Can the success of popular tunes utterly lacking in originality, packed with melodic formulas and trite texts, and glorifying the most trivial of human sentiments be attributed only to unbelievably bad taste of listening public? I refuse to believe the discrimination of the American public is so low. Rather it seems that we are becoming a nation of spectators in the arts.

Aristotle recognized centuries ago that the surest way to develop appreciation and discrimination is by participation. Our general lack of participation in music, at least beyond an elementary level, is reflected in our lack of musical taste.

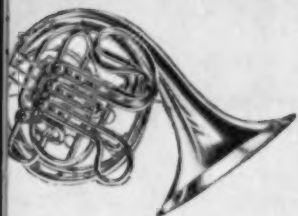
Secondly, the way we listen, or more precisely, don't listen, fosters the type of music to which we are subjected. It has become an American custom to have the radio or the juke box blaring continually. This cannot be considered listening. It is only pouring something into the ears of those who cannot endure the silence of their own thoughts. Ears are not fussy about what they accept under such circumstances. These are the influences every musician should combat.

IF the "long hairs" follow the path of Apollo, let the jazz men call that of Dionysos their own. Ancient Greece found room for both of them. Let jazz fill the dance hall and classics fill the concert hall, and a judicious balance between them fill the air waves. Let jazz keep alive the tradition of improvisation and reading from symbols, and let it fill the vacuum created by our loss of a more traditional folk song literature. Let jazz catch the spirit and reflect the kaleidoscopic changes of the current scene in the way a newspaper reports the news, and let the symphonist and chamber musician search for the underlying values that will endure and are worthy to pass on to posterity—and let each try to do his particular part better, cooperatively, for a brighter and more significant future in music.

WILEY L. HOUSEWRIGHT of Florida State University has been selected by the MENC to succeed President Karl D. Ernst as Chairman of the Editorial Board of the *MUSIC EDUCATORS JOURNAL*. A member of the Editorial Board since 1957, Mr. Housewright has also held a number of other important posts in the Music Educators National Conference. With Harriet Nordholm he was Co-Chairman of Student Membership activities and he is a past president of the MENC Southern Division. He is an Editorial Associate of the *Journal of Research in Music Education* and served a 1950-1956 term as a member of the Music Education Research Council. At present the Director of Graduate Study in Music Education and Professor of Music at Florida State University in Tallahassee, Florida, he has also taught at the University of Texas, North Texas State College, and at New York University. He spent the year 1956-57 in Kobe, Japan, as lecturer on a Fulbright grant at Kobe Jogakium College.



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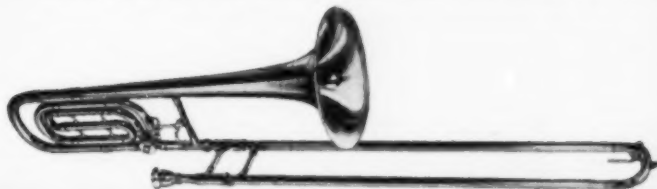


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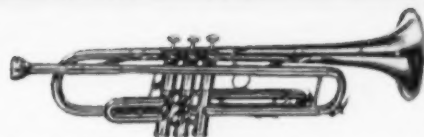
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A Music Teaching TV Experiment

Nina Perera Collier

IN THE spring of 1957, the Music Division of the Baltimore Department of Education asked the local chapter of Young Audiences, Inc., to cooperate in sponsoring and directing a school television music teaching program for the winter of 1957-58. In Baltimore, there being no educational channel, commercial stations provide the Department with public service time for its audio-visual program. One hundred thirty-two elementary schools are equipped with 151 television sets and may take part in the half-hour, weekly telecasts. For the 1957-58 season, it was decided that the school telecasts consist of art and music programs offered on alternate weeks during the school season on WBAL-TV, Channel 11, Tuesdays from 9:30 to 10:00 a.m. The "Music For Young People" films were to be offered as the television music lessons in this experimental plan. After evaluating the program and obtaining reactions from educators, students, parents, and the public in general, the overwhelming success of the music venture suggests that other communities may find a similar project applicable to their own needs.

It might be helpful for those who are unfamiliar with the Young Audiences movement to say a few words concerning this servicing non-profit music agency. The Baltimore chapter was the founding unit started in 1950 to bring outstanding chamber music concert-lectures to schools within the school curriculum in the informal, familiar atmosphere of the classroom,

THE AUTHOR is a music educator who lives in Darlington, near Baltimore, Maryland. Mother of five children, she became interested in improving musical opportunities for young people in Maryland and founded the 'Young Audiences' Maryland project in 1950, which she directed for six years, and also lent her leadership to its national program. She is the producer of the "Music for Young People" film series and serves as executive director of Arts & Audiences, Inc., a national non-profit audio-visual agency engaged in developing music teaching films for school and college level. In February 1957, she was selected as one of seven to receive a Marshall Field National Award for outstanding services to children (the only award to be given in music) for her achievement in creating the Young Audiences movement and the films based on its teaching approaches. The films have won a number of citations and now that they are available for classroom purposes, have received increasing attention.

school auditorium or gymnasium. The Baltimore experiment was followed two years later by the establishment of the national organization of Young Audiences with headquarters in New York, now providing thousands of concerts annually and reaching hundreds of thousands of school children.

Films for television and classroom uses, based on the Young Audiences program and entitled "Music For Young People," a thirteen-unit film series, were produced in 1955 for the Educational Television and Radio Center of Ann Arbor, Michigan, a Ford Foundation unit. The NET Film Service of the University of Indiana, Bloomington, Indiana, subsequently has made available, for purchase and rental, four of the thirteen films dealing with woodwind, brass and percussion instruments. This is the film series which was used as the basis for the experimental telecasts in Baltimore described in this article. They are available for educational broadcasts from the Center at nominal rental fees.

The TV-film series, "Music For Young People," is introduced by the noted violinist Yehudi Menuhin. Children are made familiar with musical instruments in their major groupings: strings, woodwinds, percussion, keyboard, and brass. The music is per-

formed in an intimate home library setting by some of the nation's best known younger artists such as the Juilliard String Quartet and the New York Woodwind Quintet. Children take part in the films by asking questions, assisting the artists, and showing interest in many ways. The films are designed for an intermediate age level from the fourth through the eighth grades.

To return to the Baltimore School Music-Television Plan, it became a reality in August 1957 when the Baltimore chapter of Young Audiences accepted the challenge and undertook to organize community sponsorship and business support to underwrite the costs of the project. The Baltimore Museum of Art, the Junior League and the Urban League added their sponsorship while a number of local business firms agreed to meet the costs of film rental and the preparation of a teachers' guide-manual and other expenses. The total cost of the enterprise was kept to a figure under \$1,000. The facilities of the Music Division of the Department of Education and those of the Baltimore Young Audiences chapter were combined to direct the project, write the manual, prepare the questionnaire to teachers, and Station WBAL-TV offered its cooperation in the telecasting of the programs. Not only the Baltimore schools but also the Baltimore County School System and other schools in neighboring counties were able to take advantage of the telecasts and make use of the manuals.



There follows the report prepared by Mrs. Oliver C. Winston, vice-president of the Baltimore chapter of Young Audiences, and director of the Baltimore School Music Television Plan.

"Notices of the thirteen half-hour filmed concert lessons were sent in September 1957 to all of the 132 elementary public schools in the City of Baltimore by its Division of Music Education and its Radio and Television Office. All schools with television facilities could view these films. Parents, by listening and watching at home, could share this experience with their children. It was known that there were 151 television sets in the schools but not exactly where they were located. Therefore, the guide manuals to the series were sent to every classroom teacher of the fourth, fifth, and sixth grades, all music specialists and elementary teachers of music, all librarians and counselors and the principals of all elementary schools in the city. More than 1,500 of these were *individually addressed* to insure their reaching the persons for whom they were intended and who could possibly, or probably put them to good use."

The Teachers' Guide Manual was prepared by the music supervisors and music specialists of the Division of Music Education. The guide included the schedule of broadcasts, bibliographies, suggested recordings for further listening, a brief description of the film's content, the names of the performers, the music to be played, and other recommendations to teachers.

This successful project, now completed, makes Baltimore the *first* and



ON OPPOSITE PAGE: Ray de la Torre and student from the audience demonstrate a point about classical guitars. Madeline Foley, cellist, and student assistant, are shown in a scene from TV film, "The Meaning of Chamber Music."

AT RIGHT, top to bottom, from "Music for Young People" film series:

(1) In the film "Introducing the Woodwinds," John Barrows demonstrates his instrument, the French horn. He explains that it is like a garden hose curled up. The pitch depends upon the length of the tubing. He demonstrates that he can actually play a note on the garden hose and the children try it. Curled or uncurled, it produces the same note.

(2) Securing close up reaction shots of children during filming of the "Elements of Composition" performed by the New York Woodwind Quintet. Sam Baron, flutist, is answering questions.

(3) Scene from the film "The Sound of a Stradivarius." Gerald Warburg, cellist, shows the students how a violin is made. He is pointing to the pieces of a violin model. The film demonstrates the problems of sound production.



only city to use this entire filmed concert-lesson series, "Music for Young People," in a coordinated plan, and the only city to provide this service to the schools on a city-wide basis and over a commercial TV channel.

The excerpted analysis of the teachers' evaluations speaks for itself. Especially noteworthy is the imaginative and broad use to which the teachers put this music experience, indicating that audio-visual material of superior quality inspires both teacher and pupil, and will certainly become more necessary as a teaching aid when the burden of a rapidly expanding school attendance is more deeply felt. It should be stated here that it is clearly understood by the Baltimore Division of Music Education and the Baltimore Young Audiences chapter that a filmed and/or televised experience is always preparatory and supplemental to "live" concerts and can never replace nor be substituted for them. At the same time, if the increase in quantity and improvement of quality of audio-visual tools continues, it is obvious that there must be more and better television facilities in the schools. Only about one-third of the potential Baltimore school audience could be reached by this service this year because of the limited facilities.

Some enthusiastic unsolicited letters and verbal accounts were received from parents. Over 150 letters and compositions were received from the children themselves. Some of these were completely spontaneous, others, undoubtedly, were prompted by parents or teachers and about one half of this number were in response to a request, at the thirteenth telecast, that students send in a critical one-page

essay or composition describing the music series and commenting on its merit. Prizes were awarded for the answers which showed attention and appreciation.

There follow excerpts from the summarized responses to the questionnaire.

Excerpts Teachers' Evaluation Baltimore TV Experiment

1. Were the concert-lessons on TV clear in purpose for children and teachers?

Almost 100% answered favorably, several with emphasis and enthusiasm.

2. Were the schedule and guide sheets helpful in preparation and follow-up?

Again, almost 100% answered in the affirmative, with 10% adding words of enthusiasm.

3. Were the films appropriate for the age, intelligence and experience of the children?

Almost all considered the length of the film just right. The few who dissented did so on the basis of the reactions of some of the younger children and those who were not "musically inclined." About 80% felt that the choice of music was right. 15% qualified by suggesting more familiar, tuneful, appealing or simpler selections. All approved the explanation of music and instruments. One reported a case where the children themselves wished for fuller explanations. Almost all approved the length of the music selections.

4. Was the hour of the broadcast convenient to the school?

Almost 80% found the time convenient.

5. How many TV sets are in your school and where are they located? How many children watch at one time?

63 sets in 41 schools as follows:

24 schools.....	1 set each
12 schools.....	2 sets each
3 schools.....	3 sets each

1 school.....	4 sets each
1 school.....	1 portable set

6. How many of this filmed series have been viewed by any one class or group?

34 classes (50%).....	6-8 films
12 classes (20%).....	3-5 films
15 classes (25%).....	1-2 films

7. Are the children eager to pursue this series of TV film concerts?

80% of the answers were affirmative. A few noticed variable reactions and anticipation. One or two replied negatively.

8. Did teacher or children make any special use of the film concert experience in music studies or other subjects?

About 1/2 of the answers indicated further study of instruments. Another 1/2 widened the study of music in general. About 1/4 emphasized the value of the series as supplemental to live concerts in school and community. More than 1/2 of the answers reflected the varied uses to which this material was put in other subjects of the fourth, fifth and sixth grades. Several reported that the pupils were encouraged to listen to recorded music at home. Several music specialists stated that classroom use would increase as teachers became more familiar with such material and that films would have additional value if available for classroom use.

9. Were parents notified so that they might share this experience with the pupils?

Almost 40% of the teachers answered that they did not know. About 1/4 had made an effort to notify parents verbally or in writing.

10. Would more televised material of this kind be sufficiently valuable to warrant the time, expense and effort to produce? And how might it be made more valuable to you?

Many enthusiastic and helpful suggestions were made on all aspects of these filmed, televised concert-lessons.

IMPORTANT ANNOUNCEMENT

The Selected Bibliography of Music Education Materials, previously announced as a separate publication, will appear as a complete issue of the *Journal of Research in Music Education*. Conference members and others who have placed orders for the Bibliography will receive this issue of the JRME. Subscribers to the Journal of Research, who will automatically have the Bibliography as part of their subscription, will receive a refund if advance payment was sent in for the Bibliography.

The forthcoming 1958 Fall Issue of JRME will be devoted to an index of articles on American music published in the *Musical Quarterly* from that publication's founding in 1915 up to 1953. This report by Hazel Gertrude Kinsella represents an impressive contribution to musicological study. The Fall Issue is nearing completion at the time of this announcement, and should be mailed to JRME subscribers during December.

The Bibliography of Music Education Materials, prepared for the Music Education Research Council by a

committee under the chairmanship of Earl E. Beach, has been considerably expanded from the original report. The committee felt that the values afforded by inclusion of additional listings and annotations, and the consequent enlargement of the Bibliography to over 100 pages, amply warranted the extra work and time involved. The Publications Committee regards this compilation as of especial significance because of its thoroughness and scope, and the wide range of its serviceability to the music education field. The Bibliography, appearing as Vol. VII No. 1 of JRME (Spring 1959) will be mailed in January.

It should be noted that current enrollments for the new Special Active MENC Membership, which includes subscription to the *Journal of Research in Music Education*, have already more than doubled the number of JRME readers. The continuing increase in the support of the project is gratifying to the MENC officers and to the JRME Editorial Committee, the Editorial Associates, the authors, and Editor Allen Britton, whose pooled voluntary efforts have made the publication possible.

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Southwestern Leadership Conference

WICHITA, KANSAS, will be host February 22-25, 1959, to music educators of the Southwestern Division of the MENC. Wichita was also the scene of the Southwestern Leadership Conference which devoted much of its attention to planning for the biennial convention. The pictures on this page were made during the leadership meeting, held August 23-24 at the University of Wichita.

The convention is being held at Wichita in cooperation with the Kansas Music Educators Association and the home state is making a big contribution to the program. KMEA Night will feature the KMEA Festival Band, the Kansas University Chorale and the Wichita Youth Symphony. Another full evening program will be provided by the Wichita Public Schools and convention goers will be treated to an evening concert by the Wichita Symphony Orchestra conducted by James Robertson, who also conducts the Wichita University Orchestra. This latter group will be featured on one of the Repertoire Sessions sponsored by the National Interscholastic Music Activities Commission (NIMAC). Also serving in this capacity are the Wichita University Band, directed by James Kerr and the Wichita University Chorus, which is now under the direction of David Foltz.

There will be six elementary workshops arranged on three different levels—K-2, 3-4 and 5-6. Piano workshops are also a feature of the program as are string sessions in cooperation with the American String Teachers Association.

Traditional features such as student member affairs, luncheons and concert hours have not been forgotten.

Though the Fine Arts Center at the University will be used for the convention meetings and exhibitors' dis-

plays, Hotel Lassen will serve as downtown headquarters for such events as the Conference Banquet and Lobby Sing.

IN THE PICTURE

① **BOARD OF DIRECTORS.** Clockwise around table: Jack Stephenson (representing New Mexico Music Educators Association president Kenneth L. Bender); Robert Hollowell, president-elect, Kansas MEA; Walter Duerksen, Dean, School of Music, Wichita University; Don R. Bailey, president, Kansas MEA; Aleen Watrous, President, MENC Southwestern Division; Robert W. Milton, First Vice-President, MENC Southwestern Division; Paul Strub, President, Missouri MEA; Ida Creekmore, President, Oklahoma MEA; Philip G. Baker, President, Texas MEA; Gene Morlan, MENC Assistant Executive Secretary.

Absent from picture: R. B. Watson, President, Arkansas MEA; John Held, President, Colorado MEA, and John T. Roberts, Second Vice-President, MENC Southwestern Division.

② **JUNIOR HIGH COMMITTEE.** Group from left to right includes: J. J. Weigand, Editor, Kansas Music Review, Emporia, Kans.; Augusta Spratt, Artesia, N. Mex.; Aleen Watrous, and Catherine Proudfoot, Pueblo, Colo.

③ **ELEMENTARY COMMITTEE.** Left to right in circle: Ida Creekmore; Mary Nichols, Tulsa, Okla.; Robert W. Milton; Margaret Nichols, Stillwater, Okla.; Ruth Wolf, Wichita, Kans., and Mrs. Jack Strain, Oklahoma City, Okla.

④ **HIGHER EDUCATION COMMITTEE.** Left to right: Paul Strub; Walter Duerksen; Dolly Connally Ward, Student Counselor, MENC Southwestern Division, and Jack Stephenson.

⑤ **SENIOR HIGH SCHOOL COMMITTEE.** Back row (left to right): Charles Meeker, Colorado Springs, Colo.; C. G. Arnold, Pawhuska, Okla.; Carroll Childs, Wichita, Kans.; John Held; Jess Rose, Merriam, Kans.; J. Milford Crabb, Southwestern NIMAC Chairman; Arthur G. Harrell, Past President of NIMAC, Wichita, Kans.; Henry Foth, Oklahoma City, Okla.; John Holt, Oklahoma City, Okla. Front row (left to right): Alvin Reimer, Lindsborg, Kans.; Don R. Bailey; Robert Hollowell; Lee Schneider, Tarkio, Mo.; Dale Williams (sitting slightly back), Blackwell, Okla.; Philip G. Baker; James Kerr, Wichita, Kans.

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The Need To Develop Expressive Abilities of Gifted Children

Herbert J. Klausmeier

In several articles and two books, I have described a gifted child as one whose actual or potential achievements in any useful area of human endeavor are consistently superior. In addition, I have stated that achievement in most, if not in all areas of subject matter usually included in the elementary school curriculum, contributes toward a useful area of human endeavor in adult life. In no way have I attempted to evaluate or compare the useful areas of human endeavor. That is, I believe that the talented composer in music or art, the creative dancer, the architect, the minister, the social scientist, the natural scientist, the mathematician, the engineer, and others contribute to the improvement of society. Which group of gifted persons makes the most significant contribution, I am uncertain.

I fully recognize, of course, that high intelligence is correlated with high achievement in school as well as with significant contributions in adult life. School systems, too, vary with respect to IQ level and other characteristics set for the identification of gifted pupils. Some go as low as 110; others as high as 150. Often the IQ is set near 120. One would find about 10 percent of all children with an IQ rating of 120 or higher on the Revised Stanford Binet Scales of Intelligence. Besides using IQ and other characteristics, some schools are also rating those children, regardless of IQ, whose performance in vocal music, the visual arts, and other expressions are consistently superior, and are helping these children develop their talents fully.

Thus, when I speak of the need to develop the expressive abilities of gifted children, I am referring particularly to that group of children with IQ's of 115 or higher, who learn most subject matter quite easily, and who can, if taught well, learn to express themselves well in one or more of these areas: vocal or instrumental music, visual arts, physical rhythms, and

The author is professor of education, University of Wisconsin, Madison. His article is adapted from an address he gave at the University of Wisconsin Midwinter Music Clinic last January.

dramatics. Many school systems set the IQ level higher than I have. Again, I have no quarrel with the school system which does so; for the higher we set the IQ level the more likely are we to get a group of children who will be superior performers as adults, but, on the other hand, the higher we set the IQ level, the more likely will we be to eliminate some children who might also be superior as adults. Everyone recognizes that IQ alone is not enough to predict superior performance in adulthood; however, the individual intelligence test still gives us the best information on a single test.

WITH the above tentative definition of gifted children, I want now to discuss four main points in connection with the need to develop their expressive abilities:

1. Gifted children have as intense if not more intense need to express themselves in various media as do more average children.

2. With the continuing emphasis upon the acquisition of learning through verbal and mathematical symbols and expression related thereto in the elementary grades, it is entirely possible that other expressive abilities such as music and art may be ignored in the future.

3. With the continuing emphasis upon non-participant type of recreation (watching television and athletic contests), and upon active recreation in sports (boating and golf), the present low percentage of the population finding emotional release and expression in the arts may further decrease.

4. Some children with exceptionally high learning and related superior expressive abilities must be allowed and encouraged to pursue careers in the arts, or we shall become an extremely one-sided society.

Thus, I see the need for developing expressive abilities in gifted children as being primarily concerned with the development of a well-rounded individual, with overcoming some of the present tendencies to ignore the expressive arts in the elementary school, and with the preservation and improvement of our cultural heritage. As the four main points are discussed, these emphases will become more apparent.

1. *Gifted children have as intense if not more intense need to express themselves in various media as do more average children.*

The four main needs common to human beings are: sensory gratification, exploration, social participation and approval, and achievement. By the need for sensory gratification, I mean simply the needs for food, liquid, oxygen, activity, rest—all those needs revealed to the individual by his sensory organs as necessary to organization and life. The need to explore oneself and the outer environment is also present in children at a young age and is revealed in their putting things into their mouth to see what they taste like, in their hands to see what they feel like, investigating the bright object to see what it is, pounding the piano to hear what it sounds like, asking a myriad of questions, and imagining what it would be like up in outer space or down at the center of the earth. By social participation and approval is meant simply living, working, playing, and interacting with other human beings and in the process receiving and giving affection, friendship, and the like. The achievement motive is represented in the attempts to secure mastery over

PIANO BY BALDWIN

at the request of Leonard Bernstein



self, things, and people, and in the process, achieving success feelings.

The gifted child experiences these four needs as intensely as does any other child. Because of his ability to perceive relationships, the gifted child has an exceptionally strong need for exploration and for achievement.

How might his needs for exploration be met? Certainly music and the other arts provide opportunities for exploration. Singing allows the child to explore a wider world of sounds in relation to himself. Through singing, children feel the moods of others; they express their own happy and sad moods; they feel with and for other children. Probably no activity is more popular among children of the primary grades than rhythmic activities while listening to music records. Younger children's first rhythmic responses to music are often impersonations—of a crawling cat, a flying bird, a hopping frog. Soon imagination becomes keener, and the intermediate grade children, with a little help from the teacher, can move rhythmically to many melodies, exploring the world of movements and rhythms in imaginative activities.

Folk songs particularly can excite the imagination and encourage new creative expressions. There is reason to believe, also, that with good instruction many children of elementary school age can enjoy exploration with musical instruments as much as with skates, fishing rods, bicycles. The rhythm band in the primary grades and the orchestra, band, or other group in the intermediate and upper grades satisfy the exploratory urge as well as that of social participation and approval. A good balance of singing, listening, dramatizing and instrument playing is especially good for the gifted child. Creative expressions in pantomime, dramatization, folk dancing, singing, playing a musical instrument should be encouraged for gifted children. I am not suggesting, however, that these activities should be only for the small percent of gifted children, but they are as good for the gifted child as for any others, and gifted children are as likely to excel in them as in verbal and mathematical performances.

Now let us turn briefly to the need to achieve. What shall we do about this intense need of the gifted child to achieve? Shall we encourage achievement only through acquisition and manipulation of verbal and mathematical symbols? Or shall we encourage mastery of the voice in song, of instruments in music, of various art materials, of bodily coordination in

rhythmic and dramatic forms? More specifically, after the gifted learner has met the usual requirements for his grade in the language arts and arithmetic, shall we take him as far as we can in these areas or shall we give him the opportunity to achieve also in the expressive arts?

Though all areas of school learning may and often do provide for a measure of creative expression, music, art and dramatics particularly encourage the child to express his unique ideas and to find release from emotional tension. Also, these areas provide for increasing the child's concept of beauty in materials, forms and feelings. Group singing and group instrumental work offer rich opportunities for children to communicate feelings and to develop desirable social controls, probably more so than any other group activity in school. The gifted child can and should achieve well in these areas. Also, the gifted child typically sets high goals for himself in his chosen work or interests. In our success-conscious, materialistic society, the gifted person needs some ways of expressing his non-competitive self outside his work; he needs ways of finding emotional release from the pressures which he undergoes from himself and from society to succeed. As a child, he needs to learn sufficient achievement in the expressive arts to find satisfactions in them as an adult.

IN THIS connection, we should not expect the gifted child suddenly to show high performance; his talents need direction and, above all, opportunity for development. As Cutts has written:

"It is essential to keep a sane perspective when you are thinking about the bright and gifted. Reflect that you yourself are at least bright. You are presumably a college graduate. You are engaged in a professional career. You are rendering superior service. You associate on equal terms with others who are bright and gifted.

"Remember also that bright and gifted children do not spring full grown from Zeus' brow like Athena, the goddess of wisdom. They are children, subject to the frailties and insufficiencies of childhood. Like all children, they lack experience, they lack judgment, they are physically and socially immature. Given proper care at home and skilled teaching in school, they do develop physically and mentally more quickly than other children, and eventually they may surpass their parents and teachers in knowledge and achievement. But attaining full development is a long process for even the most gifted child. Like your other pupils, your bright and gifted need your affec-

tion and support. Give them these and they will be grateful."

IF music and the other expressive arts are to be emotionally satisfying to children in the elementary grades, effort must be made by school people to make them so. This will become more apparent in the discussion of the next point.

2. *With the accelerating greater emphasis upon the acquisition of learning through verbal and mathematical symbols and expression related thereto in the elementary grades, it is entirely possible that other expressive abilities such as in music and art may be ignored in the future.*

For years now, especially since World War II, the newspapers and popular magazines have been filled with stories and exhortations to toughen the elementary school curriculum. These reports have focused first upon language arts, next foreign languages, and now science and mathematics. The foci and adverse criticisms have resulted in two outcomes: First, more emphasis upon the children's acquiring already-known knowledge represented in such areas as reading, spelling, and arithmetic; and second, exclusive reliance upon learning and expression through the use of only verbal and mathematical symbols. Only occasionally, in periodicals such as the *Saturday Review*, *Fortune*, and the *New York Times Magazine*, does one find a plea for the arts and creativity.

I think the school systems have generally responded to the negative criticisms by giving more time to the language arts; a few have brought in foreign language instruction, and I am confident that both science and mathematics in the elementary school will be given more time in the near future.

I HEARTILY endorse improvement of instruction in the verbal and mathematical areas, not necessarily more time for all of them. Simultaneously, however, there has been a tendency to reduce instruction in music and art, to reduce the time given to children's questioning in order that they may receive more drill in what is already known, and to reduce the opportunities for children to express themselves well in any media or by any means other than with verbal symbols. The tendency is to provide fewer special teachers—not because the regular class teachers can offer the instruction better now than before but because the budget does not allow hiring more special teachers as enrollments rise. It would not surprise me at all to see some schools within the next ten years drop music and art completely, al-

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Also, with the emphasis upon mastery of knowledge through the use of words, reading, listening, and talking, the tendency is to accelerate the gifted child in the usual subject matter of the language arts, social studies, science, and arithmetic, rather than to provide him opportunities to explore and develop his talents in other expressive areas. Now permit me to be a little sarcastic. The mass illiteracy of the adult population in the arts and in the non-verbal expressive areas twenty-five years from now may lead them in retrospect to look upon the present popular rock-and-roll television era as an enlightened period in American music. The gifted adults twenty-five years hence, while illiterate in most expressive areas, will be able to develop very precise mathematical formulae for predicting how much lower the level of cultural degradation will continue; they will write scholarly criticisms of the era and discuss the criticisms in several languages.

WE can, of course, focus instruction of the gifted in the elementary school into purely verbal and mathematical areas; the arts can die. But the arts can recede even though the school does continue to emphasize them; this leads to my third point.

3. *With the continuing emphasis upon non-participant type recreation (watching television and athletic contests), and upon active recreation (boating and golf), the present low percentage of the population finding emotional satisfaction and release in the arts may further decrease.*

Regardless of what the elementary school may do, the present emphasis upon the non-participant form of recreation has its effect upon children, including the gifted. It is not easy for a child to practice his music lesson at home with the parents glued to the athletic contest, Western, or variety show on television. The gifted child is not likely to get out his art materials when Willie Mays or Eddie Matthews are coming to bat. Practicing the music lesson is less attractive than watching

Mickey Mouse or Captain Kangaroo. Also, when parents show no interest in music and art activities, even the gifted child is not likely to develop purely accidental interest or to give the sustained time which the arts require. It is much easier, of course, for parents to put a television set in the recreation room than a piano or art materials.

Besides the non-participation type of recreation in the home, some adults presently seem to have developed a phobia for outdoor sports—boating, fishing, driving, golfing, swimming, and the like. There is nothing wrong with any of these; many values do accrue to the individual from outdoor living and sports. However, when adult society or a segment of it gets so strongly tied up with the outdoor, recreational type of activity that the only instruction provided for children outside school hours and during summer is in physical activities, gifted children are unnecessarily deprived of more productive learning opportunities. School systems are providing a great deal of instruction during out-of-school hours and during summer months in recreational activities, but hardly any for gifted children in music, art, and dramatics.

IN summary, somehow we seem to go to the extreme—a heavy amount of sedentary, spectator type of recreation exemplified in television watching, and a heavy amount of quite strenuous outdoor activity—an all-or-nothing type of approach. There is good reason that a gifted girl might not especially enjoy either of them as much as she would working with art materials or with a musical instrument. Both gifted boys and girls could probably use just a few hours each week and in summer acquiring skill in one or more expressive areas more fruitfully than in their watching television or skating, swimming, or other outdoor activities. I certainly do not recommend no physical activity for the gifted child; I merely suggest that of the many hours out of school, the school itself could offer more instruction in the expressive arts, and that the gifted child could and should use some of his time developing various expressive abilities.

4. *Some children with exceptionally high learning and related expressive superior abilities must be allowed and encouraged to pursue careers in the arts, or we shall become an extremely one-sided society.*

I am uncertain as to how many exceptionally gifted pupils America should allow to pursue music, art, dance, drama, or literature as full-time careers. Maybe we are in an era when survival demands that nearly every gifted child should eventually pursue a field in the natural sciences, mathematics, teaching, medicine, law, engineering, and the like.

Maybe we do have to become concerned even more exclusively with the things of life, and especially the things which produce destruction, fear, and anxiety among our children, youth, and adults. Maybe there is less time for laughter, mirth, song, friendship, and the development of higher levels of expression in musical performances, art objects, literature, and the like.

I am strongly convinced, however, that if the peoples of the world are going to continue living on it, we are going to need other ways of communicating than with bombs, missiles, satellites, and words. More gifted persons of all nations are going to have to find ways of expressing and communicating their common needs for sensory gratification, social participation and affection, exploration, and achievement through the arts.

THERE is no less need for finding beauty and harmony in the world today than there ever has been. There is no less need for expressing brotherly love, understanding, and feelings of compassion today than there ever has been. There is no less need for developing the expressive abilities of gifted children in the arts today in the elementary school than there ever has been. And instruction in the arts will achieve these purposes only by focusing upon the needs of children and society. Instruction in expressive areas in the elementary school should lead to more complete development of the gifted child and the creativeness released thereby should accrue to the blessing of all society.

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Urbana, Illinois, December 19-20, 1958

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S AID THE PROFESSOR: Anthony, what are you finding out in your survey of children's song preferences?

Anthony. That the Top Forty are pretty pervasive. Do you know about the Top Forty, Professor?

Professor. Assume that I do.

Anthony. I was surprised to find so many third-graders giving these tunes as their favorites, although I more or less expected it in the sixth grade.

Professor. Do you have any figures?

Anthony. Yes, in rough form. The Top Forty were named by about twenty-five per cent of third-graders and by about seventy-five per cent of sixth-graders, with fourth- and fifth-graders falling in between on a graduated scale.

Professor. What about songs learned in school?

Anthony. School songs were named by about fifty per cent of third-graders and about five per cent of sixth-graders.

Bryan. What does this mean? Is somebody falling down on the job?

Anthony. I didn't include carols in those last figures. The survey was taken just before Christmas, and a lot of the kids named carols.

Emily. It seems to me that carols should be included as school songs. I always associated carols with school when I was a little girl.

Bryan. Nowadays, carols are learned in the same way other singing commercials are learned. Kids can hear them in any department store, or on any television show, weeks before Christmas.

Professor. Anthony is probably right in putting carols in a special category. They complicate the picture, though. The plain fact is that the pre-Christmas season is not the best time to make a survey of this type.

Felice. But surely Anthony's study has some significance. At least he shows us something of the nature of the problem. Imagine so many little kids going overboard for that stuff! What can a nine-year-old know about frustrated love and such?

Professor. You might be surprised, Felice.

Felice. Do you think it's right, Professor?

Professor. Right? Aren't you talking in ethical terms, now? Let me drop that hot potato back into your collective lap.

+

Anthony. Everybody knows that pop tunes are aimed at the lower teens, primarily. If the median age is thirteen, as I have read, it doesn't seem so alarming that their appeal should extend down as well as up four or five years.

Dorothy. That's about right on the upper end, too. College students are being shamed into turning to jazz.

Bryan. I believe that Stravinsky is getting a play, too. And Beethoven is very big.

Dorothy. Isn't that good?

Bryan. I suppose so. But watch out that college undergrads don't make a fad of Beethoven. They're perfectly capable of it.

Professor. I respectfully suggest that we take up only one question at a time. Does anyone want to enlighten Felice's troubled mind further concerning the

Popular Music

A Verbatim Extract From A Fictitious Graduate Seminar In Music Education

Richard Kent

rightness of popular music for children?

Bryan. I agree with Anthony. Obviously the Top Forty are children's music. It shouldn't be thought strange that children are the ones who respond to them.

Felice. They're not children's music. Consider the subject matter of these songs. Something is always happening to somebody's heart.

Anthony. Or the protagonist has problems which his parents can't understand. Or he is determined to rock as violently as possible through, in, or around something.

Professor. Am I right in saying that a typical song is simple in all its elements—harmony, melody, rhythm, and subject-matter?

Charles. Yes. Simple and repetitive. And there are basic themes which are in vogue; a new song must conform to one of them in order to become a hit.

Professor. Are there not certain conventions which apply to the writing of songs during any given historical period?

Charles. In the case of popular songs, yes. In Stephen Foster's day, for instance, one wrote about recently deceased young ladies.

Professor. The same thing is not true of serious music—of the songs of Schubert, say?

Charles. I believe that Schubert's subject matter was not so closely proscribed. Moreover, he dealt with the work of great poets.

•

THE AUTHOR, who is associate professor of music, State Teachers College, Fitchburg, Massachusetts, says: "This article, although in light dialogue form, is based upon an actual survey of 200 school children's music preferences made by me. As it stands, however, it does not give a complete picture of the survey's findings, which are, in toto, more optimistic than represented here."

Professor. Was Müller a great poet? I doubt if you could get responsible critical opinion to claim that he was.

Charles. Yet some of the Müller poems in Schubert's settings have to be counted as high art. The difference must be the music.

Professor. Were there no conventions acting upon the music? The harmony did not have to go a certain way; the melody was not forbidden certain leaps?

Charles. To a degree Schubert conformed to traditional rules, to a degree he extended them, and to a degree he could be credited with establishing new conventions.

Bryan. And to a degree he died young and very broke.

Charles. It wasn't his primary aim to make money. This is what makes him different from pop composers, who have commercial intentions.

Professor. Charles, I am beginning to think there is hope for you, although for Bryan I know there is none.

+

Felice. It seems to me that I have seen several articles recently about the intent of the artist.

Professor. Most of these are about the so-called serious artist. If we should stretch a point and call the pop song writer an artist, too, what could we say about his intent?

Felice. Charles has already said it. The pop composer's aim is to turn a profit—to find out what the people want, to prepare a product to fit, and to turn it over to the cynical masters of the market place, who see that it is made into a neat little package and circulated in all the mass media. Then when people have been exposed to it often enough that they find they can recognize it, it becomes a hit.

Professor. You speak so feelingly, Felice, that I am almost persuaded this is all there is to it.

Felice. I will retract the adjectives, but I will stand by the rest. I guess what I am really mad about is the spectacle of little children being caught in this process. They are being manipulated in something very close to a deterministic manner.

Professor. Do you want to change our communications? Before you start legislating restrictions, reflect that freedom to communicate is a pretty basic thing in our country.

Emily. Aren't the arts forms of communication?

Professor. Of course.

Emily. Well, there you are. Let us not talk of restrictions.

Bryan. How can we escape the conclusion that if people are being exploited, it is because they wish to be?

Professor. Let's not be so hard on them. Perhaps it is enough simply to say that they are indifferent to the question.

Emily. They're not sensitive to matters of taste?

Professor. That is not what I said. I think that, since we have mentioned the intent of the artist, we might take a minute to discuss the intent of the people.

Bryan. Which people?

Professor. The people by whom songs are made popular.

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Bryan. What possible difference can the people make to the course of art?

Professor. What a singular thing to say! You know, Whitman and Sandburg found some good things in the people. Do you remember *The People, Yes?*

Felice. Bryan's motto is "The People, Phooey."

Bryan. You do not put Mozart to a vote. Or, even if you did, and fifty thousand voted pro and thirty million contra, whose vote do you suppose would prove decisive?

Professor. We are all ears. Whose?

Bryan. The fifty thousands', if they represented informed taste.

Professor. I can't help wondering what happened to those thirty million votes.

Bryan. The thirty million count for exactly nothing. They have no power whatever to alter the course of Mozart's reputation.

Professor. Are you trying to establish an elite? This doesn't sound very democratic.

Bryan. No.

+

Professor. Could we really get thirty million people to vote on Mozart's artistic importance? What do you say, Emily?

Emily. I don't think so, unless everybody could vote by pushing a button in his kitchen.

Professor. I don't think so either. What is it that they want from the arts?

Emily. Nothing. Art means nothing to them.

Professor. Be careful. We have already noted their interest in popular songs. They have comparable favorites in painting, poetry, and architecture.

Bryan. All of the cheapest, most sentimental type. Gide has said that anything to be popular must be commonplace.

Professor. It is art, nonetheless, by practically anybody's definition.

Bryan. It is all surface. It has nothing of what Hoppers calls life-values.

Professor. Bryan, I fear that you are a compulsive phrasemaker. But your phrases need more than a few esoteric references to back them up. I didn't say that these things belonged to the highest category of art. I simply said that they were art.

Dorothy. Professor, what do you mean by "category of art?"

Professor. There are many categories. Even if there weren't, it would be my duty as a professor to make some. But in this case I was about to assert openly what the lot of you have been hinting at—that sometimes it is useful to divide art into popular and serious.

Dorothy. You're not saying that one serves the same purpose as the other?

Professor. There is some similarity. For instance, music has certain ways of acting on the nervous system which apply whether the music is *Margie* or the *Jupiter Symphony*.

Dorothy. Does that mean that *Margie* as music is as good as the *Jupiter*?

Professor. No.

Felice. But that is just one opinion.

Professor. That's right. But since I was the one who was asked, chalk up one "no." I am prepared to give what I think

are very good reasons, but please don't press me for them.

Felice. The fellow who preferred *Margie* could give reasons on his side, too.

Professor. So he could. We would be at an impasse, would we not?

Felice. Apparently. Each would cancel the other out.

Anthony. You would appear to be voting. And Bryan doesn't want us to vote.

Professor. Perhaps I should assume an authoritative stance and attempt to enforce my opinion. What would happen if I were simply to tell this fellow that his music is rotten?

Anthony. One would be asking for a whack on one's phiz.

Professor. Or shall we say that there is no problem? He listens to *Margie* with whatever absorption he wishes to give to it, and I listen to the *Jupiter Symphony*, and we don't bother each other?

Bryan. Except he is snickering behind his sports page at your highbrow airs and you are peering over your bifocals at him, plotting to convert him.

Professor. I may do it, too, if he is convertible, although my chances are apt to be better with his child.

Felice. If popular music has any value at all, why not teach it to this man's child in school? You would have the father's approval, and the child would certainly hold still for it.

Dorothy. We do teach popular music. That is, we teach some of the songs that have shown signs of permanence, like Foster's.

Charles. As for present popular songs, we couldn't teach young people anything. What little there is to learn about such songs, they learn independently of us.

Bryan. Yes. It is not our job to confirm children in the bad habits they pick up elsewhere.

+

Professor. If popular music is that which is admired by a majority of the citizenry, then I suppose we will always have it. What is to prevent us from raising the level of such music by education—to teach children to look for more imaginative harmony, melody, rhythm, and subject matter?

Bryan. It is in the nature of those who go for pop music to be uncritical.

Professor. You are clearly wrong. We have already agreed that some conventions must apply.

Emily. And what about the parents who disapprove of rock 'n' roll?

Bryan. It is not the parents who are addressed by the music. Ask them what music they like, and see if it is any better.

Professor. It probably would be—a bit. A certain process of winnowing out the most ephemeral and superficial would have had time to take place.

Bryan. The parents simply judge present music by that of a few years back, which was no better.

Professor. Then parents are no help? They only confuse the issue?

Bryan. The majority of them, yes. And there is another related point: People don't like to be instructed in their pop music. One of its appeals for them is that

they can make up their own minds about it.

Professor. Then the consensus of peoples' opinions which produces the Top Forty is a kind of vote, despite your dislike for the term.

Bryan. They vote only for their own kind of music. I repeat that their ideas on serious music have no effect.

Professor. Yet from the other side of the fence we boldly cast stones—if not votes—at their music. Are we better qualified to violate the boundary than they?

Bryan. Sure. But if they won't admit our qualification, I suppose we must concede that our judgments have no more effect on pop music than theirs on serious.

Professor. So the nice dualistic view we have worked out means that those who favor one type of music cannot communicate with those who favor the other?

Dorothy. I don't agree at all. In fact, I don't see how we can justify our existence as music educators if we don't do all we can to better the public's taste in all kinds of music. We should give instruction in popular music as part of our duty.

Felice. If that's our duty, there are those in our profession who are doing their duty well.

Dorothy. I am talking about constructive teaching: deducing criteria—or conventions—of excellence from the best of past and present popular music and showing children how to apply them to new songs.

Bryan. Bless you, Dorothy, you would be better off leaving the pop stuff to the disk jockeys. The kids will prefer their ministrations to yours, anyway.

Dorothy. Why should they, necessarily?

Bryan. One strong hint in that direction is that kids listen to disk jockeys because they want to and to you because they must. Do you want to compete on the Dee Jays' home grounds on those terms?

Dorothy. We can't afford not to try. If we're any good, we can get the children to listen to us because they want to. And there are advantages in being able to work with children in the flesh.

+

Bryan. All around us we see far too many concessions being made to popular taste, in the name of music education. I want no part of it, although I know that I could stuff my kids' heads full of pop and pop-type school material as successfully as the next one. It's too cheap a success, and not enough is won. I intend to introduce the best music I know, and let those kids come up to it who will.

Dorothy. What about those who won't?

Bryan. I feel no obligation to try to keep them happy with music they already know. Give me the chance to keep trying with them; an abundant acquaintance with a variety of good music is not going to disfigure anybody for life.

Professor. It seems to me we have here two fairly conflicting positions on the subject of popular music in the schools.

Emily. They are both urgently stated and equally persuasive. How do we find out which is right?

Professor. Shall we vote?

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NEW FACULTY APPOINTMENTS

- Thor Johnson, former conductor of the Cincinnati Symphony Orchestra, has been appointed director of orchestral activities beginning September 1 of this year.
- Robert Gay, formerly on the staff of the opera departments of the Berkshire Music Center and the Boston University School of Fine and Applied Arts, will be director of the Opera Workshop beginning September 1.

Mr. Johnson, Mr. Gay and William Ballard will conduct and direct an oratorio, opera and other works by Handel in Northwestern's Handel Commemoration Festival to be held January 30, 31 and February 1.

Additional information may be obtained from Northwestern University School of Music, Evanston, Illinois

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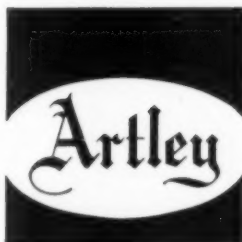


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Observations On

A Non-Beginners' Adult Education

Class In Piano Study

Milton M. Friedman

Are We Witnessing a Revival of the Piano in the American Home?

ADULT EDUCATION is today becoming one of the most fruitful areas of pedagogy. In music alone, university extension courses and high school adult center courses have ever-increasing enrollments and cover a diversified field of specialized interests. The contents of these courses range from the basic musical rudiments to the most sophisticated studies in seventeenth century counterpoint. Courses in music appreciation are jammed with neophyte music lovers and demand has risen in many parts of the country for such diverse offerings as jazz, aesthetics of twentieth century musical trends, high fidelity construction, piano literature of the nineteenth century, etc. Courses in theory, literature, and applied music are offered in abundance and the enterprising housewife or the jaded executive can find relaxation, enjoyment, and spiritual fulfillment in any one of numerous offerings.

The writer has taught an adult piano class for non-beginners at the School of General Studies in one of the colleges in the metropolitan area of New York City since 1953. It is a course for those who are not beginners in the strict sense of the word. Since it embraces a wide gamut of individual proficiency, and, furthermore, since it is the type of teaching situation which might confront readers of the JOURNAL at any time, it was thought that a brief discussion of the modus operandi and content of the course, as evolved through a period of appraisal and re-appraisal during the past five years, would prove of interest and value.

The students can be divided into the following categories:

1. *Students who have taken a beginning piano course at the same school and regard this as a continuation.*
2. *Students who are largely self-taught through the various "do-it-yourself" methods prevalent in piano pedagogy today.*
3. *Students who, for various reasons, decide to return to the piano after many years of neglect. This group which, incidentally, comprises the preponderant segment of the class, consists mostly of women, ranging in age from 35 to 50 years.*

This wide range of interest affords a rather felicitous sociological commentary on the state of our modern-day musical culture. To the writer, it seems to indicate a renaissance of the piano in the American home. For many years a piano in the home was a unifying medium for maintaining family ties. Often the piano was the undisputed master of the living room, only to be discarded in later years as superfluous, space-consuming and clumsy. Now, pianos are at home in homes—they "belong"—and modern pianos are cer-

tainly not to be regarded as "space-consuming" or "clumsy." Today, the very presence of a piano (purchased, no doubt, by a hopeful parent for his aspiring progeny), impels many an adult to resume or to actually begin piano study.

The Class Organization

The class is scheduled for an hour and forty minutes, one evening per week. Twelve students are regarded as the maximum number to be effectively taught in this period. Each student is given the opportunity to play each week, if he has done any preparation at all. It must be remembered that practice time is at a premium with these students and while the motivation and desire are invariably present, circumstances frequently prevent adequate preparation. Thus, if the demands for preparation are too stringent, they will result in disappointment and failure.

Since the range of proficiency is wide, indeed, an attempt is made to organize the students into three or four small groups according to their past accomplishments. Through observation, comparison and discussion of the work of those they may deem "contemporaries,"

The author is a music teacher in the New York City school system, and also a member of the staff of the School of General Studies at Queens College of the City of New York, which is located in Flushing, Long Island. In a note to the editor, Mr. Friedman says in part: "For the past five years, among other courses at Queens College, I have taught a class in so-called 'Advanced Piano' for adults in the evening session. Discussions in a number of teacher group meetings have evidenced considerable interest in the details of organization and operation of the class. Thinking that music teachers elsewhere might likewise be interested, the story of the experiences at Queens College is offered to our official magazine."

No doubt, there are Journal readers who can supply from their own schools or communities observations regarding adult participation in piano study to supplement Mr. Friedman's article—and perhaps support his faith in the "renaissance of the piano in the American home."

and of those who are on different levels of accomplishment—whether above or below—the students truly benefit from the class process.

The Modus Operandi

Work is assigned according to the capacity of the student and according to the amount of time he can devote to the piano during the week. There is a considerable margin of permissiveness in the assignments in view of the voluntary nature of the participation. Naturally, firm guidance is provided, since this is what the students are seeking. Nevertheless, wherever possible, requests to study desired material are honored, if such material is within the realm of reasonable accomplishment.

The philosophy implicit in the selection of material is the provision of a sense of accomplishment through pleasurable experience at every phase of the student's work. Accomplishment is the strongest motivating factor, especially in this type of study; nothing discourages a student more rapidly than a feeling of frustration or failure.

In other words, the approach to study is through the music, and the composition itself becomes the point of departure for the learning and mastering of the various techniques to be employed in its performance. There is no "system" in the course except to shun any mechanistic and formal approach, since, in the writer's opinion, such an approach spells sure death to the spontaneity and spirit of the undertaking. An informal helpful attitude prevails and the function of the instructor is to help the student develop musically and pianistically by guiding him into the most effective use of his limited time, so that each practice session is invested with excitement and vitality.

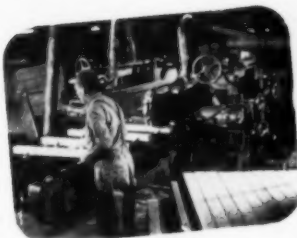
Once every month, there is a discussion of some particular phase of pianism which is generally in the form of a lecture and workshop. The content of these monthly sessions is determined by the actual wishes of the students and cover such areas as memorization, playing "by ear," construction of fundamental chords of various keys in their proper pianistic inversions for the left hand in order to provide simple accompaniments to songs available only in a melody line, etc. For many students, such discussions have proved to be the most fruitful part of the entire semester's work.

Conclusion

There are many fundamental musical problems which confront an instructor in such a course. Since they are of a purely technical pianistic nature, they have no

Continued on page 67

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Dear Mister Publisher (An Open Letter)

Mr. Band Publisher
U. S. A.

Dear Mr. Publisher:

As a buyer and user of much printed band music may I express some personal opinions and make some suggestions for the improvement of your product and services in the band field.

Surely you must be weary of being fussed at for issuing so few full scores of band music, but really, there has been little improvement in this regard in the past decade. I also know that you have replied to all arguments for more full scores by quoting statistics showing that they are financially impractical, that many who cry for full scores do only lip service for them and don't purchase them. You have also cited examples of "bandstrations" for which full scores are not necessary. Yet, the fact remains that no efficient bandmaster can properly rehearse a bandstrations of even moderate complexity without such a full score. Perhaps you need first to help educate bandmasters to use full scores, for surely these scores are vital to our mutual advancement.

Might I suggest, while on the subject of scores, that you please place instruments in a standard order—most of you do this already. The bassoon part, for instance, belongs under the oboe and the oboe beneath the flute and the flute beneath the piccolo. The horn belongs below the cornet, certainly not above it. This standard order on the scores will avoid some confusion on my part when I use them; I won't fling a cue to the wrong section quite so often!

+

Regarding the various parts, please remind your editor to avoid bad page turns. A sweeping slur of sixteenth notes in the woodwinds, separated by only a page turn, is not according to the musical Hoyle. And I would be glad to pay a little more to avoid having to read parts with such crowded printing that a player needs magnifying spectacles.

There is much discussion regarding whether the band composer-arranger should write "full" or "thin" in a selection or a specific passage. The matter is really quite simple. Have him write for the exact combination of instruments he

prefers, but cue vital passages in other parts.

Please cease printing—and charging me for—parts for D \flat piccolo, E \flat clarinet, and an assortment of other instruments which, if not obsolete, ought to be.

To help me and my librarian, would you kindly not notate parts for solo cornet and solo clarinet; merely number them: 1, 2, 3. And unless a fourth clarinet or cornet part is absolutely necessary, tell your arrangers to stop with three parts. Even occasional divisions of cornet and clarinet parts into four voices can usually be better solved by a divided line in one of the three printed parts. Also, don't feel that it is always necessary to have divided flute, oboe, and bassoon parts, and very seldom is a divided tenor saxophone or bass clarinet part appropriate. On the other hand, please include a part for contrabass clarinet because this is a mighty fine and necessary instrument and I predict that all of the better bands will have one in their basic instrumentation very soon.

+

Regarding the horn parts I suppose we bandmasters and you publishers are too hidebound ever to change our ways but, except for a few extreme cases, the fourth horn part is completely unnecessary, and the voicing of a chord in the horns from 1st-3rd-2nd-4th has long outlived its usefulness.

And please, Mr. Publisher, even though the marches of J. P. Sousa are excellent, we don't need any more editions, versions, simplifications, themes from, or variations of. Please, please, concentrate rather on original band literature.

+

One of the biggest contributions you can now make to the band field is to have a meeting of all your fine competitors in the band publishing business and decide on a standard number of parts in band sets. Couldn't you folks get together and publish all band music in perhaps two specific bandstrations—say concert band and symphonic band? Then when we order a set, we'll know exactly how many flute parts, bass parts, etc., we'll have when our order arrives. Really, it would

save us a lot of time, worry, and money, and undoubtedly thus would help you a great deal too.

Finally, don't be afraid to make suggestions to the bandmasters, just as we should be encouraged to give you suggestions, to further our mutual future. We need your help and cooperation as much as you need our support.

Sincerely,

JOHN Q. BANDMASTER

By Kenneth Berger

The author, director of the Berger Band, Evansville, Indiana, says of his "letter": "Practically all publishers of band music have but one thought in mind—how best to serve their customers. Yet all of us need reminding now and then regarding the practices and procedures of our business or office. Here, then, is a kindly reminder from a band director to his source of repertoire."



Music Specialist

vs.

Classroom Teacher

THE ARTICLE, "Organizational Plans Favored by Administrators for Elementary School General Music," a study of a number of Arizona elementary schools, includes the following findings:¹

"There seems to be a tendency for principals to favor plans involving greater use of the music specialist in the elementary schools."

The Oklahoma study, described in the September-October 1956 issue of the Music Educators Journal, seemed to contain similar evidence. It was pointed out that of the total number of persons questioned, 63.4 percent preferred *specialized instruction*. This was broken down into groups as follows:

Administrators	64.1 percent
Classroom teachers	60.3 percent
Music teachers	70.3 percent

While no recent studies have been made in the western New York area, my own opinion, based only upon informal methods of personal inquiry, is that the tendency is towards the music specialist and away from the classroom teacher.

Certainly there must be many music educators who feel that such a tendency is unfortunate, that it is by no means inevitable, and that it should be resisted with every effort.



The classroom teacher seems to have five areas in which, all things being equal, she has a natural advantage over the music specialist. These five areas are:

- (1) The teaching and singing of popular "community" and "camp-fire" songs.
- (2) The planning for the use of music in large areas of study. The use of such materials when and as the need arises in the unit of study.
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¹Music Educators Journal, January 1957, pp. 50-51.

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The art of conductor James Allan Dash was thrilling and spectacular. His gestures appeared as the symbiosis of electrifying dynamism and purely magical crystallization of the music, and a masterly handling of the phrasing.—*Le Nouveau Rhin Francais, Mulhouse, France.*

In all its renditions, the chorus demonstrated a remarkable degree of tonal culture and technical perfection. Dr. Dash has created a malleable, dynamic, and extraordinarily versatile instrument with which he can earn here in Europe top honors for his country.—*Rhein-Neckar Zeitung, Heidelberg, Germany.*

James Allan Dash, who conducted this towering work, gave a remarkable demonstration of his musical powers. He conducted one of the most difficult and complex scores imaginable—a score of great length—from memory, with consistently magnificent results. (Beethoven *Missa Solemnis*)—*Max de Schauensee, The Evening Bulletin, Philadelphia, Pa.*

Before this thoroughly trained and intelligently disciplined group stands a renowned choral conductor, James Allan Dash, who inspires performers and audiences alike with an enviable flair. Catching excitement emanates from his effectively gesturing hands, yet he knows how to keep within the bounds of good musical taste.—*The Limburg News, Maastricht, Holland.*

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+

In view of the important contribution which the classroom teacher can make to the music program in the above five areas, it would seem to be the part of wisdom for all concerned to work for:

(1) Adequate musical instruction for elementary teachers in teacher training institutions.

(2) Organizational plans in the elementary school which provide opportunities for the classroom teacher to play a significant part in the program of music instruction.

(3) The provision of in-service training where necessary.

—WILLIAM H. TALLMADGE, *associate professor of music, College for Teachers, State University of New York, Buffalo.*



Criteria for Judging Music Appreciation Classes

Music Appreciation is a course not exactly sought after by many college music teachers or, I might add, by many students. Yet it can be one of the most rewarding for both teacher and student. A reason for this may be that if the course is successful, its fruits are more readily seen than is the case in some other subjects.

How can one tell if the course is successful? Appreciation is an intangible thing, a matter of the spirit. Yet there are unmistakable signs, some of which are covered by the following *ifs*.

(1) If the class members who came into Music "Depreciation" reluctantly are equally reluctant to see it come to a close. If Bill himself tells Teacher he may be suspected of apple polishing, but perhaps tells the registrar, "I didn't want to take the course, but I've really enjoyed it." "It has proved to be my favorite course."

(2) If the class begins listening to better music outside of school when no report of activities is required. "The juke box hits aren't being played in the rumpled room quite so much these days." "You've completely ruined my taste for rock-'n'-roll."

(3) If students begin listening to popular music with a discriminating ear. "I ran across some records I bought a year ago and said to myself, 'Did I ever like those?' I thought you'd like to know how much my taste has changed." "I find I don't like a lot of popular music any more."

It sounds so thin"—this from a puzzled student.

(4) If students begin buying records of better music. "I just purchased the complete recording of 'The Messiah.' I didn't know it existed before." "This class has been expensive for me. I want a good record player for my birthday, and I have a long list of records I want to buy."

(5) If students come back for more music courses not required for graduation. The teacher's personality may be the cause for this, but whatever the reason the student is getting more music.

(6) If the interest aroused leads to renewing lessons in voice, piano or other instruments by students not majoring in music.

(7) If grumbling at being required to attend lyceum or civic concert series changes into interested attendance which continues after graduation.

—MARY HOFFMAN, *Piedmont College, Demorest, Ga.*



International Understanding Through Music

MUSIC can easily become a contributing factor toward world harmony through the correlation of school music programs with other subject areas in the teaching of international understanding.

A step in this direction has been taken by the Associated Schools Project, 1957-58, which has tried to promote international understanding through education. The Associated Schools Project is an experimental one supported by UNESCO and the State Department, with supervision from the National Education Association under direction of Robert H. Reid, Executive Assistant, Committee on International Relations.

Those participating in the project this year were Sidney N. Barnett (social studies), High School of Music and Art, New York City; Artie G. Bell (home economics), Dunbar High School, Washington, D. C.; Margaret E. Clark (social studies), Avonworth High School, Pittsburgh, Pennsylvania; Mary E. Lutz (science), New Brunswick High School, New Brunswick, New Jersey; Reverend Father Thomas L. McNamara (social studies), Salesianum School, Wilmington, Delaware; Helen S. Porter (music), Swanson Junior High School, Arlington, Virginia; Howard S. Seidman (English), Baltimore City College, Baltimore, Maryland; Geraldine I. Wharry (mathematics), National Cathedral School for Girls, Washington, D. C., and Olive L. Wilson (history), Woodrow Wilson High School, Washington, D. C.

The theme chosen was "Relating Ourselves to the Peoples of the World." Seventh grade music students studied such units as "Folk Songs of the World," "Christmas Music of Other Lands," "National Anthems of Member Countries of the United Nations," and "The Music of Asia." This work was strengthened by correlation with the general education classes. Students gained a broader knowledge of other peoples through singing and listening activities, reading, assemblies,



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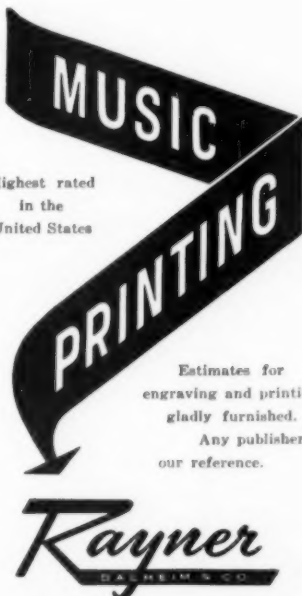
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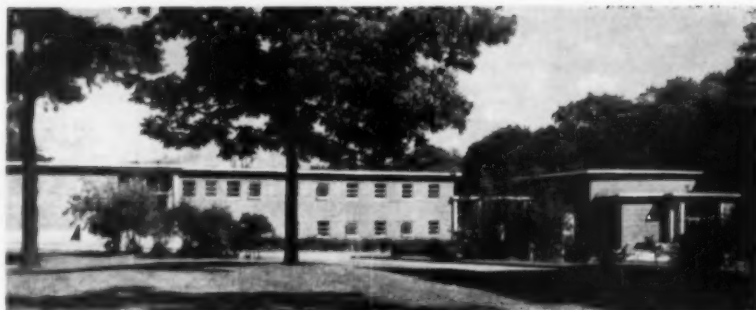
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Recently Constructed Music Building at Hope College, Holland, Michigan.

field trips to the embassies, scrapbooks, pen pal correspondence, notebooks, bulletin boards, display cases, visits by exchange students, films about the United Nations and its work, and participation in the International School Music Project.

The Associated Schools Project has been a worth-while and stimulating experiment that has shown how the challenge of world understanding can indeed be met, in part, through music.

—HELEN D. PORTER, instructor, Secondary Vocal Music, Swanson Junior High School, Arlington, Virginia.

Hope's Music Building

THE NEW music building at Hope College, Holland, Michigan, has some unusual features for the campus of a liberal arts college. The building is composed of three separate units connected by loggias, one of which is completely glass enclosed, providing three nearly soundproof islands. The center unit contains seven studios, 15 practice rooms, an office, record, reference and music library, and listening booths. The left unit contains a large student lounge with a kitchen for preparation of after-recital refreshments, and two classrooms. In the right unit is a recital hall seating 250, an orchestra rehearsal room, broadcast room, one studio and a number of instrument and equipment storage rooms. Most of the interior walls are mounted on leaf strings to provide maximum sound absorption.

The music department has a faculty of seven full-time and seven part-time in-

structors. Although the college enrollment is just 1,000, almost 500 students are enrolled in some music course, and 150 are taking private applied instruction.

Chairman of the music department at Hope College is Robert William Cavanaugh.

—MORRETTE RIDER, director, instrumental music, Hope College, Holland, Michigan.

New High School Music Building

THE NEW Mansfield (Ohio) Senior High School building has a choir room with built-in storage for robes, an instrumental room 48 feet by 60 feet, seven small practice rooms, one large ensemble practice room, and two offices. It is possible to supervise the vocal and instrumental programs in all rooms, visually and orally, since the two offices are equipped to communicate with the entire building.

Thomas Gene Zaugg is the architect. Ted C. Tatgenhorst, director of music education, Mansfield Public Schools, states that full credit for the success of the plans and fulfillment of the new building is due to Robert E. Wilson, past superintendent of schools; John S. Rinehart, present superintendent; Glen L. Robinson, business manager; John H. Eisaman, clerk, Board of Education, and to M. D. Garber, president of the Board of Education and members of the Board.

—TED C. TATGENHORST, director of music education, Mansfield Public Schools, Mansfield, Ohio.



Music Building, Senior High School, Mansfield, Ohio

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Professional Growth of the Music Educator

IN ACCEPTING our first music teaching position, we as fledglings assume several important obligations. Beyond the obvious responsibility to function effectively in the classroom, the new music teacher incurs additional obligations in three areas: to continue his personal development as teacher and musician, to accept his place in the community, and to make his contribution toward the advancement of the profession through sincere activity in professional organizations. It is in fulfilling these obligations that the teacher grows in professional stature.

+

In reference to the first area, that of continued development as teacher and musician, it might be appropriate to elaborate on the truism that college commencement, with the awarding of the baccalaureate degree, represents just what the term *commencement* implies: the beginning, not the end of our professional life. Too often the college graduate, having spent four years in an intensified learning situation, is convinced that the vast accumulation of facts which he has absorbed represents the *total knowledge*. Nothing could be further from the truth.

In reality, as college graduates, we go into the teaching field and the world at large as mere novices. We have been provided with only a minimum of the fundamentals of teaching and musicianship, and have been exposed to other subject areas to a degree which barely enables us to sense the existence of points of view different from our own. As novices, our basic education is adequate only as a foundation for growth toward ever-increasing competence in teaching, in music, and as human beings.

+

One of the most important means of achieving constant growth is additional academic study which can be continued in evening and summer sessions. The higher degrees are important but should not be the sole purpose of graduate study. Here is an opportunity to expand instrumental proficiency to include a wide variety of instruments, improve vocal technique and increase repertoire, and to increase ability in vocal and instrumental arranging and in composition. As overspecialization is a danger, courses from art to zoology are valuable. A broad background will bring offers to teach classes outside the music area which should be welcomed as a means of maintaining educational perspective and contact with others on the teaching staff. An active imagination is an asset in any classroom, and even this can be developed through creative activity in art and in writing as well as in music composition.

In conjunction with actual teaching, other opportunities for continued growth are constantly available. Frequent evaluation of the music program is imperative, and can be most effective when outside evaluations are solicited to supplement

The author, Bruce Riddle, is a member of the 1957 graduating class, Sacramento State College, California. As a new music teacher, he sets down his thoughts regarding a teacher's goal and his obligations in fulfilling it.

the teacher's own. Public opinion should not be ignored. Often lay judgment is more valid for not being clouded by technical knowledge.

Newly published material should be reviewed as it is made available. Subscriptions to the various professional magazines provide contact with the profession at large and are a valuable source of new ideas. In this connection, one should not hesitate to make available for publication his own ideas and suggestions which might be of value to fellow teachers. Included might be magazine articles, results of research, musical arrangements and original compositions. The prospect of publication is likely to spur the individual toward more exacting workmanship in any area.

Sharing the experience of one's colleagues by attending and participating in clinics and workshops, and observation of other classes and at other schools, supplements and confirms the thinking of the individual teacher. Attending, conducting and participating in community concerts help us apply our musical training. Skill is not developed unless practically applied. Other activities which aid in teacher growth might include building a record collection, general as well as that specifically concerned with music education, analyzing scores, and submitting one's name for inclusion on mailing lists of publishing and instrument companies.

+

The teacher in our society has always assumed certain obligations to the community. As a specialist in education our influence spreads well beyond the confines of the school. By taking our place with civic leaders in service clubs, speaking at public functions and on radio and television, assisting in sponsorship of community recreation programs, lyceum and lecture series, adult study groups, church activities—through these and many other activities—a teacher can aid greatly in stimulating intellectual, cultural and social development in the community. To fail to do so is to neglect an important aspect of teaching: social responsibility.

Being musicians, our community contribution will naturally center in our special field, but it must not be limited to this. As educated adults we have more to offer. Caution must be exercised, however, to avoid overextending ourselves to the detriment of our personal lives.

+

Professional organizations in the teaching field have assumed a major role in advancing education to its present level. In more effectively providing for student needs, as well as in raising the standard of living and prestige of teachers, it has been the individual teachers themselves, pooling their efforts through their associations, who have led the way.

The extensive educational training essential to becoming an effective teacher creates an unique situation. As in the medical and legal professions, few people outside the educational profession obtain sufficient background to evaluate instruction, decide policy, set standards, and judge on the conduct of the individual teacher. Implicit in this situation is the

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demand for a strong sense of social responsibility which rises above personal gain to an altruistic plane. To meet this demand, professional associations must receive the best each member has to offer. Each must actively contribute his ideas and abilities to the pool in order that the association may remain a body of individual teachers and not devolve to the control of a few.

As educational needs are predicated by the total culture and as the culture is ever in flux, it is inevitable that the philosophy which directs the professional association at any given time be challenged, both from within and without. Because revolution brings only chaos and destruction, evolution must be the means of change. The individual teacher, then, must ponder the course of education in light of his own background, and extend beyond to interpret the cultural mandate to the best of his ability. As his considered opinion is pooled with that of his associates, the consensus will bring about evolutionary growth.

In the light of the preceding, we see that each teacher is charged with a responsibility to the society which he serves to contribute to the ethical conduct and imperative growth of the teaching profession. This charge can only be met through active participation in his professional associations.

Such participation has less idealistic, more practical benefits as well. It is here that teachers have their best opportunity to exchange ideas and materials. Special groups, as in the music field, have this as their function.

Mere participation in professional organizations should not be considered sufficient. As a teacher matures in judgment through experience, his services

become increasingly valuable in an official potential. We as fledglings should aspire to the future honor of serving as elective leaders in the associations.

It seems imperative that the teaching position and the teacher's preparation toward fulfilling it, be realistically scrutinized, delinated and evaluated. From this realistic viewpoint a tentative but concrete plan of action can be developed. In summary, one conclusive fact emerges: —education is not only a job—it is a way of life.

—BRUCE RIDDLE, *Del Paso Junior High School, Del Paso Heights, Calif.*



K&B Diamond Anniversary

THE illustrated story about Hamilton music stands and the manufacturers, which appeared in "The Editor's Album" (April-May MEJ), has drawn forth some additional information from a reader who calls attention to the fact that the firm which has made the name of Hamilton, Ohio, famous among musicians and music students is enjoying its 75th anniversary. The Krauth and Benninghofen industry, makers of the first music stands in the United States (1883), has a second string to its bow—it designs and makes a large portion of all the autographic registers, portable and counter type (electrically and manually operated), made in the U.S.

As the company observes its diamond anniversary, it is interesting to note that the founding partnership of Christian Benninghofen and Albert Krauth extends into the third generation with Ben Diebach and brother George on the Krauth side and Paul, John and Robert Benninghofen completing the partnership.



SUSQUEHANNA UNIVERSITY MUSIC BUILDING DEDICATION GROUP. Shown above are MENC members who participated in the recent dedication program of the new music building at Susquehanna University, Selinsgrove, Pennsylvania. The panel members who discussed the topic "Is Our Music Serving Society?" are, from left to right: William O. Roberts, president, MENC Eastern Division; Earl E. Beach, president, MENC Southern Division; Margaret Keiser, Philadelphia voice coach; Percy M. Linebaugh, director, Music Department, Susquehanna University; Frances M. Andrews, Pennsylvania State University, and Robert Surplus, Shippensburg State Teachers College.

The new music building (Hellman Hall), beautifully designed in colonial style, contains 32 practice rooms, two with pipe organs, four classrooms, ten studios for individualized instruction, two rehearsal halls and foyer, a library and listening room, a reception room and offices for the faculty. First classes began in the new building with the opening of the fall session.

Leavitt

HELLEN S. LEAVITT, a life member of MENC and a well known teacher and editor, died in Brookline, Massachusetts, on August 25, 1958. Miss Leavitt had taught at Boston University, Wheelock College, and the New England Conservatory of Music. From 1912 until her retirement in 1951 she served in the music editorial department of Ginn and Company. She was first widely known to members of the Conference for her part in the production of that publisher's graded series of music texts "The Music Education Series" (1923) and "The World of Music" (1936). Her book, "Recordings for the Elementary School" (with W. S. Freeman) has also been widely used. The Conference and the profession have lost a real friend with her passing.

Cunning

CHARLES H. CUNNING, supervisor of vocal music in Ponca City, Oklahoma, and past president of the Oklahoma Music Educators Association, died August 29 following a heart attack sustained while conducting at the annual banquet of the Ponca City Teachers Association.

"Chuck" Cunning was associated with the Ponca City Public Schools for thirty-one years. Selected as among the nation's "Top Ten Choral Conductors" by Walter Schumann, he won widespread recognition with his chorus of business men, the Plainsmen Chorale. The group has sung before nine international Kiwanis conventions in all parts of the country.

As one of his students once wrote about "Mr. Music," "a debt of gratitude is his due for the talent and love of good music he has brought into the lives of so many."

Adult Piano Classes

Continued from page 56

direct bearing on a general discussion of this nature.

The writer sincerely believes that the kind of informal, friendly and permissive approach discussed in the foregoing paragraphs can be used in many other areas of adult music education. Indeed, the very success of many of these undertakings depends upon the atmosphere and tone established by the instructor.

After having had over 200 students in such classes during the past five years and having had the satisfaction and pleasure of seeing many of these students continue from semester to semester, the writer feels that he is on the right path. One must not regard an adult class of this nature as the mere provision of "bargain basement instruction." Rather, it should be looked upon as a wonderful means of developing genuinely interested music lovers by providing them with enriching experiences through actual performance. Thus will music be able to fulfill its function of offering satisfaction, solace, contentment and joy to those who seek to know it better.

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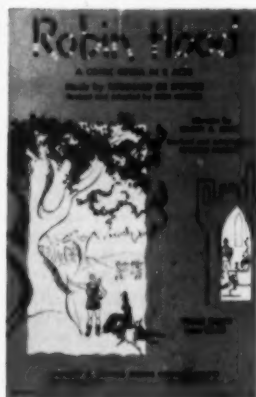
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Edith Keller Honored

OHIO'S EDITH M. KELLER, state supervisor of music, completed a full half-century in the service of education last spring. At the June commencement exercises at Ashland (Ohio) College, Miss Keller received the degree of Doctor of Humane Letters, conferred by Glenn L. Clayton, Ashland president.

In the picture, taken just before the commencement exercises at which Miss Keller was honored, are (left to right): Robert Froelich and Andrew P. Gregersen, members of Ashland's music faculty, Miss Keller, Eunice Lea Kettering, another faculty member, and Calvin Y. Rogers, chairman of the music department.

Prior to appointment to her present post in 1924, Miss Keller taught in elementary and secondary schools, was a music supervisor, and for five years head of the department of music at Miami University, Oxford, Ohio. Except for one year at Fredericksburg State Teachers College, Virginia, her entire fifty years in music education have been spent in Ohio, where, near Ashland, she was born. Her education was entirely received in Ohio schools and colleges and she holds the Bachelor of Literature, *cum laude*, the Bachelor of Music, and the Bachelor of Arts degrees, all from Ohio Wesleyan University, and the Masters of Arts degree from Ohio State University. In 1948 her alma mater, Ohio Wesleyan, honored her with the Doctor of Music degree.

Although she is "Ohio's Edith Keller," her influence and service have extended throughout the United States, particularly in her work with such organizations as the National Federation of Music Clubs, PTA, and the Music Educators National Conference, of which she is a life member. In the latter organization and in the MENC state unit, Ohio Music Education Association, she has held numerous posts over the years, including the presidency of the MENC North Central Division, which includes the OMEA with nine other federated state music educators associations.

"Impressive though these biographical facts and figures may be," said Ashland President Clayton, "still they do not give a full measure of appreciation for Edith M. Keller . . . one must know the quality of the respect and devotion which her colleagues hold for her. To them she is friendship, guidance, and understanding, and they find in her example the challenge of a deep devotion to the high art of effective teaching."

To which we say *amen!*

—C.V.B.



Letters

AS A LIFE MEMBER, I have been a recipient of the many fine MENC publications and bulletins. Of course, this is only one of the many benefits derived over a long period of years. I certainly have never regretted my decision to become a life member, if only because I know I was one whose faith in the future helped the Conference to become more secure. I always encourage others to become life members, and have prevailed upon several to do so.

I am writing this because I want the MENC officers and members—and you in the headquarters office—to know just how I feel.

It so happened that the other day I was sorting and rearranging my collection of professional books and materials, when I suddenly realized how much valuable literature I have accumulated just as a result of being a Life Member, and the fine reference library I have built because of it. One of my more recently acquired choice reference collections is the "String Instruction Series."

I thought you might enjoy hearing from a grateful person complimenting the MENC upon the fine influence and work that has been going on through the years.

My Life Member card number is 95. I am proud to have been among the first 100 to enter life membership.

—JOSEF OSZUSCIK, chairman of music lists for Florida Orchestra Association, 5074 Bridgewater Circle, Jacksonville, Florida.



Miss Keller and Faculty Members of Ashland (Ohio) College.

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► It has been a distinct pleasure to read the article "Why Johnny Can't Read Music," by Edgar B. Gordon. I found his viewpoint on "music reading" similar to mine.

Perhaps I ought to explain further that I was recently graduated from the State University of New York Teachers College at Fredonia, New York, as a music teacher, and with only six months of teaching, I have already observed this problem to be deep and of concern. I believe that music must and should be a motivating, singing experience whereby as many students as possible share the joy of knowing why music is music, and not just see some black notes on some lines that to them mean only one thing—lines—and many times, less than that.

To persons who missed Mr. Gordon's article (January 1958 MEJ) I heartily recommend a reading.

I find on the elementary level, that the zest is there for the teacher and students, but the skill of presentation is rather limited. By this I mean, from my little experiences, that I have found that students must have a game or gimmick to learn these things. The problem lies mostly in showing the relationships of the staff with the notes, piano, mood, and interpretation of the music itself. A teacher cannot teach something without a rope to grasp; a student cannot learn unless that rope is strong enough to grasp. In essence, I am at a loss for ideas to at least attempt to solve this "game" problem.

Please continue helping the teachers of this art; and to you and your staff—heartly congratulations on doing a remarkable job!

—PATRICIA BURLEY, 11 Montcalm Avenue, Buffalo, New York.

TEXAS MUSIC FESTIVAL. At the annual Texas State Fair Music Festival, October 7 in the Cotton Bowl, Dallas, the Texas Music Educators Association and the State Fair presented the 1958 Texas Music Festival Award to Meredith Willson, composer of the Broadway hit "The Music Man." Mr. Willson received the award from Phil Baker, president of TMEA and band director at Katy (Texas) High School, "in recognition of services and contributions to American music over the years." Guest of honor at the music festival, Mr. Willson conducted the massed bands, choirs and orchestras in three numbers from "The Music Man."

Some 4,000 Texas high school musicians, representing sixteen TMEA regions, participated. Harry Barton, music director of Dallas' Highland Park High School and director of instrumental music for the Highland Park School District planned and produced the festival as director of pageantry. Herbert Teat, Longview, vice-president and state choral chairman, conducted the massed choruses in the pageant. Mr. Baker conducted the massed bands.

STUDENT CHAPTER HANDBOOK. The Music Educators National Conference has recently issued a "Handbook for MENC Student Members Chapters." This paper covered, planographed manual of practice and policy for student members, prepared by Wiley L. Housewright and Harriet Nordholm, National Student Membership Counselors, is available to any Conference member who is interested, by writing to the MENC headquarters office, 1201 Sixteenth Street, N.W., Washington 6, D. C.

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QMB 84	POLONAISE (from "Christmas Night")—Rimsky Korsakoff (arr. Duthoit)	F*
SMB 39	SHEEP MAY SAFELY GRAZE—J. S. Bach (arr. N. Richardson)	B†
QMB 207	THREE SONGS FOR CHRISTMAS—arr. Grundman (What Child is This?; Bring a Torch; Angels We Have Heard On High) for Band alone or S.A., S.S.A., S.A.T.B. or T.T.B.B. accompaniment in F	C

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Award winners in the first F. E. Olds & Son contest were as follows: First award of \$500 to Thomas Hohstadt, Eastman School of Music, Rochester, N.Y., for his paper, "Solo Literature for the Trumpet"; second award of \$350 to Thomas L. Davis, Northwestern University, Evanston, Ill., for "A Comparison of the Organization and Operation of Student Staffs of Marching Bands in the Big Ten Universities"; third award of \$200 to Melvin E. Pontious, Oberlin College, Ohio, for "An Investigation of the Principles of Tonal Production and Articulation for Brass Instruments."

A special award of \$150 was given to Raymond J. Nilles, Northwestern University, Evanston, Ill., for his paper on "Basic Repair Handbook for Musical Instruments."

In addition, special cash prizes have been awarded to the following whose papers, in the judges' opinion, merited special attention: Jordan Canzone, Chicago Conservatory, "The Organizing and Developing of a Music Program at the High School Level"; John Chowning, Wittenberg College, Springfield, Ohio, "The Extension and Coordination of the Melodic, Harmonic and Rhythmic Capacities of the Traditional Percussion Instruments"; Joseph G. Constantino, Manhattan School of Music, N.Y., "The Dance Arrangement"; John C. Thomas, Morehead State College, Ky., "Teaching the Physically Handicapped Child in the School Band"; Alexandra Pierce, New England Conservatory of Music, Boston, "The Abstraction of the Dance."

+

Under the chairmanship of G. C. Bainum, director emeritus of Northwestern University Bands, the entries were evaluated and rated by C. A. Burmeister, chairman, Department of Music Education, Northwestern University; George Waln, professor of woodwinds and ensembles, Oberlin College, and Manley R. Whitcomb, director of bands, Florida State University.



DOCTORAL DISSERTATIONS IN MUSICOLOGY, a revision and current edition of the 1952 publication of the Music Teachers National Association, has just been published. Again edited by Helen Hewitt, this 86-page volume includes 550 studies, 319 of which are new entries. Although including only a few studies of direct implication for music education, the publication should be of considerable interest to all those with any interest in the history of music. The arrangement of the titles by historical periods and topics is helpful as are the indexes by author and subject.



NEW ADJUSTABLE STANDS. A new friction type completely adjustable music stand has just been placed on the market by the Wenger Music Equipment Company, Owatonna, Minnesota. Available in three styles, each with identical adjustment devices and weighing less than five pounds, the new "Just-o-matic" stands feature unbreakable cast aluminum bases, aluminum desks and brackets, and unique nylon lifetime friction type adjustment devices which permit finger-tip adjustment for height and desk tilt. For further information and prices, write Wenger Music Equipment Company, Box 300, Owatonna, Minnesota.

VIOLIN STRAD-PAD. Scherl & Roth, Inc. have introduced a protective pad that is the answer to the violinist who is troubled with chin-rest discomfort. The soft-textured pad, called "Strad-Pad," fits over the conventional chin-rest, cushioning the tender skin tissues of the neck from irritating pressures while the violinist is playing. The pad, which can be attached or removed in seconds, has a top hook for fitting to the front of the chin-rest and a bottom hook for slipping under the chin-rest's metal base. For further information and prices, write Scherl & Roth, Inc., 1729 Superior Ave., Cleveland 14, Ohio.

"RECORDS FOR GROUP SINGING" in two albums ("Songs Around the World" and "Hymns, Spirituals, Rounds and Canons") from the Cooperative Recreation Service, Inc. booklet, "Sing It Again," are now available. The first includes 23 selections and the second 19 recorded informally by members of the Boston University Glee Club, the Harvard Glee Club and the Radcliffe Choral Society.

"BLOW YOUR OWN HORN" a book published by H. N. White Company, contains information on a wide variety of band instrument manufacturer's education and promotional materials. Designed to help music dealers sell music, it includes a comprehensive newspaper advertising mat service, advertising and display aids, artwork ideas, etc. Copies of the book are available by writing to H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.

INSTANT CHORD FINDER to be placed upright behind the keys and locating keys to be played in major, minor, seventh, sixth, diminished and augmented chords has been invented by Jean Anthony Grief. Also capable of showing chord progressions, it is being marketed by Hansen Publications 119 W. 57th St., New York 19, N.Y., and sells for \$1.95.

A MANUAL OF DEPORTMENT FOR BAND MEMBERS has been recently published by the makers of Blessing Band Instruments. The manual was developed by Donald J. Rousseau, director of bands at the Lawton Community School, Lawton, Michigan, and in addition to some general rules gives a code governing such aspects as Try-Outs, Rehearsals, Public Appearances, Marching Regulations, Uniforms and School Instruments. Free samples are available to band directors from E. K. Blessing Company, Inc., Elkhart, Indiana.

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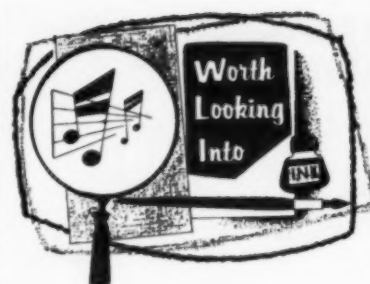
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EDUCATION AND MUSIC. Earl J. McGrath, executive officer, Institute of Higher Education, Teachers College, Columbia University, New York City 27, has announced that a bibliography of liberal education and music has been prepared by Willis Wager, professor, School of Fine and Applied Arts, Boston University. A statement on the same subject has also been prepared by Professor Wager. Copies of both publications are available to music educators by writing to the Institute of Higher Education, Columbia University, at the above address.

KEYBOARD JR for students of junior and senior high school age and "Young Keyboard Jr" for pupils in grades four to six are available at 55 cents each for a minimum of five copies or \$2.75 for the total. No single subscriptions are available. Lesson plans are also furnished for both publications at the rate of 60 cents a year per magazine or a total of \$1.20 for both editions a year. These music appreciation magazines and lesson plans offer valuable teaching aids in the classroom. In addition, a Parent Edition in five issues—to help the parent play his part in the student-teacher relationship—sells for 60 cents each for a minimum of 10 copies. For special premium offers and discount rates on these publications, write Keyboard Jr, 1346 Chapel Street, New Haven, Connecticut.

SELMER PUBLICATIONS. H. & A. Selmer, Inc. has recently released two publications—Selmer band instrument catalog and the fall edition of "Bandwagon," Selmer's house organ. The catalog is a "picture story of Selmer products" with an attractive full-color cover and illustrations of Bundy band instruments, as well as descriptive texts. Selmer is currently distributing the new catalog to high school and college band directors throughout the country.

The fall edition of the Selmer "Bandwagon" carries an appealing cartoon-style cover and a lead article, "The Seven Cardinal Principles of Marching Bands," by Warren Lutz, director of Kentucky University's "Marching 100." "Bandwagon" is sent to bandmasters and musicians as an educational service of Selmer, manufacturers of woodwind instruments. For copies of the catalog or magazine, write to H. & A. Selmer, Inc., Elkhart, Indiana.

BAND ASSOCIATES, INC. announce that they have been appointed exclusive agent in the U.S.A. and Canada for the musical publications of Editions Scherzando of Brussels, Belgium, and Mole-naar Edition of Wormerveer, Holland. A complete list of the music may be obtained free from Band Associates, Inc., 311 Reis Avenue, Evansville 11, Indiana.

"THEY SHALL HAVE MUSIC" is the title of a guide for teachers newly available from the Educational Department of the Metropolitan Opera Guild, 654 Madison Avenue, New York 21, New York. The pamphlet includes a list of children's activities, a study outline of Verdi's "Aida," reports from schools using opera in various ways, and a brief working bibliography. Cost to schools outside the New York area, 25c.

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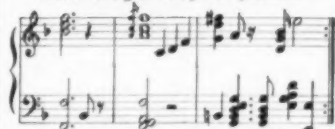
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"QUICK SUCCESS" is the title of a new folio-book containing a ten-lesson course in the harmonica, published by M. Hohner, Inc. Designed to aid beginners and polish the talent of self-taught virtuosos, this book by Jack Hammond and James Sexton outlines a concise, easy-to-follow course adaptable to a broad selection of chromatic harmonicas in Key C for children and adults. Diagrams, illustrations and a test at the end of each lesson supplement the authors' instructions. "Quick Success" retails for \$3.95 at Hohner dealers, who may obtain the course from the Educational Department of M. Hohner, Inc., 351 Fourth Avenue, New York 10, N. Y.

LEBLANC ACTIVITY CALENDAR. The G. Leblanc Corporation has produced a new musical activity calendar designed to aid band directors when giving instruction and to provide a constant reminder for students. The attractive red and white calendar, containing hanging hooks for easy display, provides a large box for each day and ample room for notes. As an added feature, the "posture chart" bordering the calendar illustrates correct positions for playing B♭ clarinet, cornet, alto saxophone, trombone, flute, oboe, bass clarinet, baritone and bassoon. The Leblanc Activity Calendar is available through your local dealer or by writing to G. Leblanc Corporation, Kenosha, Wisconsin.

TELEVISION. The RCA Educational Television folder, a collection of helpful articles on the art of television in education, is available to music educators. The folder includes three significant discussions: (1) Closed Circuit Television Applications, (2) The Schools of Tomorrow (reprinted from the Saturday Review), and (3) Television as a Teaching Medium (reprinted from College and University Business). "RCA Educational TV News" is available from your RCA representative or by writing to L. L. Lewis, Educational Administrator, Marketing Division, Radio Corporation of America, Camden, New Jersey.

1958 MUSIC JOURNAL ANNUAL is available at \$4.50. Price to subscribers of the Music Journal-Educational Music Magazine is \$1.50. The information in the more than 200 pages of this source book for musicians and music students contains, among other items, graded listings of some 6,000 titles of music published in 1958, listings of over 2,000 albums of serious and standard recorded music released during the year, a special section devoted to 1958 Christmas and Easter publications and recordings, listings of over 200 books on music by author, publisher and price, gallery of photographs of 60 outstanding contemporary American performers and composers with biographical sketches and listed works, 38 feature articles by leaders of prominent music organizations, working reference listings of all 1958 Music Journal articles, pictorial features covering a wide range of music activities, products and services. For copies of the Annual, address Music Journal-Educational Music Magazine, Delaware Water Gap, Pa.

HANDY CATALOG. As a free service to teachers desiring a quick reference list of filmstrips coordinated with curriculum, the Jam Handy Organization is distributing its 1958-59 catalog, "Instructional Materials." Listed are more than 700 class-tested filmstrips in 15 curriculum areas, indexed by grade level and subject areas. Included are the recently completed elementary science series on simple machines. In music, new additions include opera and ballet stories and the instruments of the symphony orchestra. The social studies group has been expanded with a series on Australia, Indonesia and the Philippines, and a new filmstrip on the roots of religious freedom. The catalog is available by writing to The Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Michigan.

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WORLD-WIDE GRADUATE AWARD DIRECTORY contains complete information on how to obtain graduate study funds, ranging from \$200 to \$10,000. Over 250 universities and foundations from almost every state and over 100 foreign universities have sent information for inclusion in the second volume of this directory published by the Advancement and Placement Institute. Current information about the fellowships, assistantships, scholarships, loans, prizes, and self-help programs includes prerequisites, place of application and descriptions of the study programs. Copies of both volumes of the Directory may be examined at many graduate schools, university placement or dean's offices and libraries, or may be ordered—\$3.00 for each volume or \$5.00 for the two—from the Advancement and Placement Institute, Box 99H, Greenpoint Station, Brooklyn 22, New York.

YOUNG ARTIST COMPETITION. The Fourth Annual Young Artist Competition, sponsored by the Fort Collins (Colorado) Symphonic Society, is open to high school juniors and seniors who play violin, viola, cello, flute, oboe, clarinet, bassoon, French horn, trumpet, and piano. First prize is a cash award of \$100 and appearance as soloist with the Fort Collins Symphony Orchestra on March 8, 1959. Second prize is a cash award of \$50. Both winners will receive consideration for a four-year applied music scholarship at Colorado State University, and prizes will be awarded following the winner's performance with the orchestra. Deadline for applications is January 5, 1959. For information concerning suggested repertoire, entry fee, and eligibility, address inquiries to Mrs. K. E. Carson, secretary, Young Artist Competition, Fort Collins Symphonic Society, 1515 S. Shields, Fort Collins, Colorado.

MUSIC SCHOLARSHIPS. Rollins College, Conservatory of Music, Winter Park, Florida, announces two scholarships in voice and two in piano to be awarded on the basis of performance, academic achievement, character, and future promise. The amount of each award, up to \$2000 annually, will be based on financial need. Applicants who do not receive one of the music scholarships will be considered for general achievement scholarships. Other scholarships are available in choral conducting, organ, violin, viola and violoncello. Applications should be submitted by March 1 and performance recordings must be received before April 15. For additional information, address the director of admissions, Rollins College, Winter Park, Florida.

A MUSIC TALENT RECITAL at the Whitman College Conservatory of Music in Walla Walla, Washington, scheduled for Saturday, November 22, 1958, is open to high school students with ability in music. The event offers the first prize winner the opportunity to earn the equivalent of \$500 worth of instruction with lesser awards for other contestants. Admission forms available from the Director of the Conservatory must be returned to him by November 15.

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ANTHEM COMPETITION. Broadman Press of Nashville, Tennessee, is sponsoring a nation-wide anthem competition to stimulate composers to direct their creative abilities toward the needs of the present-day church music program. Cash awards amounting to \$1,000 will be offered. The contest closes February 1, 1959, and results will be published in *The Church Musician* magazine, November 1959 issue. For a complete set of rules, write Broadman Anthem Competition, 127 Ninth Avenue, North, Nashville 3, Tennessee.

MEMORIAL AWARDS. The National Federation of Music Clubs has awarded memorial scholarships at \$500 each to three music students. The Anne M. Gannett Scholarship, honoring the former president of NFMC (1941-1947), was awarded, for the second time, to David Laurent, baritone, student at the New England Conservatory of Music. (He received the first scholarship in 1947.) The second recipient of the Gannett Scholarship was Ronald Ralph Roberts, voice major at the University of Louisiana. The third award of \$500, in memory of Frances Elliott Clark, noted educator and one of the founders of MENC, was given to John Ardoin, graduate in theory and composition from North Texas State College School of Music, and a composer in his own right.

FORUM OF THE MUSES AWARD was received by Elmo Russ for his work in setting American poetry to song. The presentation was made at a ceremony during the occasion of the Forum's meeting on September 7 at the Belmont Plaza Hotel, New York City.

DASCH AWARD, sponsored by the Illinois Federation of Music Clubs and the Chicago Businessmen's Orchestra, in honor of former conductor George Dasch (see MEJ, February-March 1958, p. 47), has been won by Marla Mutschler, violinist of Nappanee, Indiana. Under the terms of the award she will appear in an Orchestra Hall concert next spring with the orchestra, now conducted by Dr. Herbert Zipper.



FESTIVAL HEADLINERS. Harry R. Wilson (center), recently appointed head of the Department of Music Education at Teachers College, Columbia University, New York, and Marvin Rabin (right), associate professor of music, University of Kentucky, Lexington, were guest conductors, choral and instrumental, respectively, at the fourth annual Southwestern Fine Arts Festival at Southwestern College, Winfield, Kansas, in August 1958. Operated as a one-week camp, this year over 200 students were enrolled for the program of daily instruction provided by the staff, evening recitals and the festival band, orchestra and chorus rehearsals and concerts. Founder and director of the activity is Jack W. Juergens, chairman of Southwestern College Division of Fine Arts.



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THE CHANGING SCENE

♦ **RODNEY P. ASH** has recently been appointed to the faculty of the College of Arts and Sciences, Oklahoma State University, Stillwater, as assistant professor of music. Mr. Ash holds a doctor of music degree from the Eastman School of Music, and studied piano in Austria under a Fulbright grant.

♦ **TOM COWAN**, George Peabody College for Teachers, Nashville, Tennessee, is the new head of the music department at Austin Peay State College, Clarksville, Tennessee.

♦ **FRANK CROCKETT**, vice-president, MTNA Southern Division, has been named consultant in music education, State Department of Education, Atlanta, Georgia. Mr. Crockett was formerly associate professor of music at Mississippi Southern College, Hattiesburg, and conductor of the South Mississippi Youth Symphony Orchestra.

♦ **JOHN STARK EVANS**, MENC member since 1935, died on October 8, 1958. Mr. Evans was at Lewis and Clark College, Portland, Oregon.

♦ **DAVID FOLTZ** resigned as chairman of the music department, University of Nebraska, Lincoln, to become the director of choral activities at the University of Wichita, Kansas. Emanuel Wishnow has succeeded Mr. Foltz at Nebraska.

♦ **SOLIE FOTT**, formerly string teacher in the Nashville City (Tennessee) Schools, is a new faculty member at Austin Peay State College, Clarksville, Tennessee.

♦ **ROBERT W. GETCHELL** has been named assistant professor of music at Luther College, Decorah, Iowa. In addition to instruction in brass instruments, he will teach courses in music education, conducting and instrumental techniques.

♦ **FRANCIS LLEWELLYN HARRISON**, scholar in the field of medieval English music, has been appointed visiting professor of the history of music at Yale University School of Music, New Haven, Connecticut, according to an announcement by Dean Luther Noss. Earlier this year he served as visiting fellow at the Institute for Advanced Study, Princeton University. Mr. Harrison has been senior lecturer in music at Oxford University, England, since 1950.

♦ **ROLF C. JOHNSON**, president of the Montana Music Educators Association, formerly teaching in the Laurel Public Schools, is now music coordinator for the Bozeman, Montana City Schools. His address: 611½ North Tracy, Bozeman.

♦ **LEON KAREL**, Teachers College, Kirksville, Missouri, is the editor of "Missouri School Music," official publication of the Missouri MEA. Paul Strub, MMEA president, is associate editor. The Journal regrets that these names were not listed with the state music education periodicals and editors in the Official Directory published in June-July.

♦ **FRANK LEUCK**, School District 9C, Coos Bay, Oregon, is the new associate editor of the "Oregon Music Educator," official periodical of the Oregon Music Educators Association. Jeannette Scott of Salem, is editor.

♦ **JOSEPH LEVINE** has been appointed musical director and conductor of the Omaha (Neb.) Symphony Orchestra. Mr. Levine succeeded Richard Duncan, who resigned to become director of the School of Music at the University of West Virginia.

♦ **ROBERT MASSINGHAM** of Fort Worth Texas, has been appointed assistant professor of organ and chapel

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organist at Cornell College, Mount Vernon, Iowa. Mr. Massingham returned in September from a year's study in organ, under a Fulbright Award, at the Royal Academy of Music, London.

♦ **DON McCATHREN**, nationally known conductor, soloist and woodwind clinician, has been appointed director of bands at Duquesne University, Pittsburgh, Pennsylvania, with the status of associate professor of music. For the past five years, Mr. McCathren has been director of educational services for the G. Leblanc Corporation, Kenosha, Wis.

♦ **DAVID BLAIR McCLOSKEY** of Duxbury, Massachusetts, has been appointed associate professor of speech at Boston University's School of Fine and Applied Arts. Mr. McCloskey has been an instructor in singing and head of the voice therapy department at Boston U. on a part-time basis since 1952. He also headed the voice department at the University's former College of Music from 1927-34.

♦ **MAJOR CLARENCE L. MILLS** has been assigned to the Adjutant General's Section, U.S. Continental Army Command, Fort Monroe, Virginia, as staff band officer. Major Mills will supervise the training of all Army bandmen and develop techniques and doctrine concerning the use of Army bands. He was formerly Chief of Army Bands, Department of the Army; entertainment and music officer, Eighth U.S. Army in Korea; music officer for Department of the Army and the European Theater of Operations, and director of instrumental music and assistant professor of music education, University of Cincinnati.

♦ **NANCY NORMAN**, secretary of the music department at the University of Nebraska, Lincoln, has become voice instructor at Austin Peay State College, Clarksville, Tennessee.

♦ **CAROLYN SCRUGGS**, of Young High School, Knoxville, Tennessee, is the newly appointed editor of the official publication of the Tennessee Music Educators Association, the "Tennessee Musician."

♦ **MAUD L. STEVENS** has retired after 35 years of teaching junior high school music in the public schools of Denver, Colorado.

♦ **VERNON TAYLOR** has left the music department of George Peabody College for Teachers, Nashville, Tennessee, and joined the staff of Wesleyan College at Macon, Georgia.

♦ **RONALD C. TEARE**, editor of the PMEA (Pennsylvania) News and member of the MEJ Editorial Board, is now director of music at the Harrison High School of Lower Merion in Rosemont, Pennsylvania.

♦ **LYNN W. THAYER** is now a minister of music at Asbury Methodist Church, El Paso, Texas, where he will have charge of the extensive multiple choir and general music program for which this church is so well known. Mr. Thayer is known to music educators for his long association with the school and college music field and church choir work in Ottawa County, Ohio, Louisville, Kentucky and the Universities of Pittsburgh, Pa. and Syracuse, N.Y.

♦ **HARRY R. WILSON**, conductor, composer and educator, was recently appointed head of the Department of Music and Music Education of Teachers College, Columbia University, New York. Mr. Wilson has been with the Columbia T.C. Music Department since 1932. In 1937, he became professor of music education in charge of vocal and choral activities. He has published several textbooks and more than 300 choral compositions and has edited numerous song collections. His most recent major work, "Upon This Rock," an oratorio based on episodes in the life of St. Peter, received its New York premiere in 1954. Mr. Wilson is a life member of MENC.

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MENC AUDIT REPORT, 1957-1958

Summary of the Report of Audit for the Fiscal Year Ending
June 30, 1958, by Philip C. Meade, Certified Public Accountant

ACCOUNTANT'S CERTIFICATE

We have examined the balance sheet of Music Educators National Conference as of June 30, 1958, and the related statements of income and expense for the year then ended. Our examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statements of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1958, and the results of its operations for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

BISSELLE, MEADE & COMPANY
By PHILIP C. MEADE
Certified Public Accountant

July 9, 1958
Washington, D.C.

BALANCE SHEET

ASSETS

General Fund:	
Office Cash Fund	\$ 25.00
On Deposit—American Security and Trust Company	51,758.00
U.S. Government Savings Bonds, Series K—Cost	10,000.00
	\$ 61,783.66
Accounts Receivable	\$ 15,103.54
Less Reserve for Bad Debts	526.00
	\$ 14,578.54
Inventories	\$ 9,942.19
Office Equipment	19,709.50
Less Reserve for Depreciation	4,838.03
	\$ 14,871.47
Prepaid Postage and Postage Deposits	\$ 670.50
Prepaid Expense—1958-1959 Official Meetings	389.45
Prepaid Expense—1959 Pre-Convention Expense	3,888.52
Prepaid Expense—1961 Pre-Convention Expense	6.83
Prepaid Publications 1958-1959	1,296.40
Other Prepaid Expense	183.22
Prepaid Expense—Air Travel Card	425.00
	\$ 6,859.92
Total General Fund	\$108,035.78
Life Membership Fund:	
Cash on Deposit—Bank of Commerce	21,558.00
Dues Receivable	11,061.00
	\$ 32,619.00
Total Assets	\$140,654.78

LIABILITIES AND RESERVE

General Fund:	
Miscellaneous Accounts Payable	\$ 9,086.56
State and Organizational Accounts Payable	158.28
	\$ 9,244.84
Operating Reserve—Balance July 1, 1957	\$ 92,810.22
Plus Excess of Income over Expense	5,401.43
Adjustment in inventory of publications valuation reserve	579.29
Total General Fund	\$108,035.78
Reserve for Life Membership Fund	32,619.00
Total Liabilities and Reserve	\$140,654.78

STATEMENT OF INCOME AND EXPENSE

INCOME

Active and Partial Dues	\$ 43,091.00
Contributing Dues	130.50
Contribution to General Fund by American Music Conference	5,000.00
	\$ 48,221.50
Music Educators Journal Advertising	\$ 83,053.38
Music Educators Journal Subscriptions	47,118.75
Mailing Lists	1,540.87
Publications	16,376.59
	\$148,089.59
Income from Life Membership Fund	\$ 402.17
Interest	789.63
Miscellaneous	150.00
	\$ 1,341.80
Net Credit from 1958 Convention	\$ 11,213.65
Total Income	\$208,866.54

EXPENSES

Salaries	\$ 91,722.09
Contribution to Retirement Fund of National Education Association for Benefit of MENC Employees	2,027.92
Telephone and Telegraph	1,227.40
Executive Office Travel	3,265.61
General Office Expense	5,404.50
Auditing and Legal	400.00
Insurance	513.56
F.I.C.A. Taxes	1,517.15
Depreciation on Office Equipment	985.48
General and Promotional Mailing	1,980.22
	\$109,043.93
Music Educators Journal Expense:	
Composition, Engraving, Paper, Printing, Binding, and Mailing	\$ 59,528.24
Commission on Subscriptions	1,016.90
	\$ 60,545.14
Printing and Other Expenses of Miscellaneous Publications:	
Printing Costs—Journal of Research in Music Education	\$ 1,669.01
Printing Costs—Other Publications	8,911.91
Postage	1,347.04
	\$ 11,927.96
Membership Promotion and Processing Materials	\$ 8,073.34
Committees, Commissions and Projects	1,364.94
Official Meetings Expense	8,275.81
National Music Council	400.00
National President's Expense	1,221.64
Operating and Administrative Expenses of Divisions	1,075.39
Bad Debts Charged Off	599.74
Repairs and Maintenance—Office	937.22
	\$ 21,948.08
Total Expenses	\$203,465.11
Excess of Income Over Expense	\$ 5,401.43

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"First-chair players of the New York Philharmonic-Symphony demonstrate the various orchestral instruments and their special effects in this useful set. Mr. Beckett's explanations are clear and to the point and the recording (by Columbia Transcriptions) is superb. The *Complete Orchestra* should prove invaluable in schools."—PHILIP MILLER, N. Y. Public Lib., *Library Journal*, October 1957.

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Buffalo, New York, January 23-27

MENC Eastern Division

AND THE

New York State School Music Association

BUFFALO'S Statler Hilton Hotel will be the center of the combined activity of the New York State School Music Association, meeting in their twenty-seventh year, and the Eastern Division of the MENC which will be holding its twenty-sixth Conference—the sixteenth biennial. The occasion promises to be one more instance of the end result being more than the sum of the parts. New Yorkers will find all the familiar features of their annual meetings, the NYSSMA Exhibit of Materials from the New York Manual, the joint meetings with the New York String Teachers Association and the New York All State Groups. In addition they will have the opportunity to meet many friends from other states and to hear performing groups from throughout the Eastern section of the country. Eastern Conference Convention goers will find this a full MENC Divisional program with special features such as the MENC Teachers Chorus and at the same time have the opportunity to observe the characteristics of one of the best state meetings in existence. With this prospect, forecasts are for a record attendance at Buffalo, January 23-27, 1959.

KLEINHAN'S MUSIC HALL, one of the most modern in the country, will be the scene of several of the evening programs including New York Night, which will feature the New York All-State Band, Orchestra and Chorus. The program provided by the Buffalo City Schools will also be held in this three thousand capacity auditorium.

On the opposite page is an aerial photo of Niagara Square with the headquarters, Statler-Hilton Hotel, the City Hall (left center), Federal Building (lower right) and the State Building. Famed Niagara Falls is only a short drive from the center of Conference activities.



Special Events

Saturday Evening, January 24

NEW YORK NIGHT. New York All-State Chorus, Band and Orchestra.

Sunday Afternoon, January 25

CONTEMPORARY MUSIC CONCERT. Eastman School of Music Orchestra.

Sunday Evening, January 25

WELSH HYMN SING, conducted by Charles H. Davis, Mineola, N. Y.

VIVALDI'S "GLORIA." The Eastern Conference Teachers Chorus and Potsdam State University String Orchestra, G. Wallace Woodworth conducting.

Monday Morning, January 26

CANADIAN MUSIC EDUCATORS. Chairman, Richard Johnston, Ontario Music Educators Assoc.

Monday Evening, January 26

BUFFALO NIGHT. Joseph Manch, Superintendent of Buffalo Public Schools; Carroll Geiger, Director of Music.

Daily

MATERIALS EXHIBIT. This will be a special display of music listed in the NYSSMA Manual. (See announcement elsewhere regarding the daily exposition provided by the Music Industry Council.)

Performing Groups and Conductors

Amherst (N. Y.) Central High School Chorus, Walter Reitz.
Brookline (Mass.) H. S. Concert Choir, Warren Joseph.
Buffalo Philharmonic Orchestra, Willis Page, Associate Cond.
Choral Arts Society, Boston University, Allen C. Lannom.
East Aurora (N. Y.) H. S. Orchestra, Eugene W. Olmstead.
East Aurora (N. Y.) High School String Quartet.
Eastman School of Music Orchestra, Howard Hanson.
Eastman School of Music Percussion Ensemble.
Edward Little H. S. Band, Auburn, Maine, Donald Gay.
Fredonia (N. Y.) State College Choir and Brass Ensemble, Richard Paige.
Herrick Jr. H. S. Choral Club, Williston Park, L. I., N. Y., Kathryn North.
Ithaca College Band, Walter Beeler.
Maurice Cody Public School Choir, Toronto, Canada, Luzetta McClelland.
MENC Teachers Chorus, G. Wallace Woodworth, Harvard Univ.
New York All-State Band, Mark Hindsley, University of Illinois.
New York All-State Chorus, Walter Ehret, Scarsdale, N. Y.
New York All-State Orchestra, Frederick Fennell, Eastman School of Music.
North Hagerstown (Md.) High School Band, John Fignar.
Peabody Conservatory Choir, Baltimore, Donald Regier.
Penn State University Blue Band, James Dunlop.
Princeton (N. J.) High School Chorus, Donald Hilbish.
Rosary Hill College (Buffalo) Vocal Ensemble, Patricia Curtis.
State University, Teachers College at Potsdam (N. Y.) String Orchestra, Maurice Baritaud.
Strong-Vincent (Erie, Pa.) H. S. Choir, Alice Simpson.
University of Buffalo Woodwind Quintet.
Wilmington (Del.) All-City Orchestra, Allen Richardson.

Speakers

Karl D. Ernst, President, Music Educators National Conference. (Sat. a.m.)
Howard Hanson, Director, Eastman School of Music. (Sun. a.m.)
Francis Horn, President, University of Rhode Island. (Mon. p.m.)
Charles A. Siepmann, Chairman, Department of Communications, New York University. (Fri. Eve.)

Elementary Workshops

Friday, January 23, 1:30 p.m.

Primary—Beth Crook, University of Delaware

Intermediate — Eileen MacMillan, Boston University

Saturday, January 24, 8:30 a.m.

Primary—Alice Beer, Baltimore City Schools

Intermediate—Frances M. Andrews, Penn State University

NYSSMA Ensemble Clinics

Friday, January 23, 8:45 a.m.

String Ensemble Clinic

Saturday, January 24, 8:30 a.m.

Woodwind Ensemble Clinic

Sunday, January 25, 10:30 a.m.

Percussion Ensemble Clinic

Sunday, January 25, 2:30 p.m.

Brass Ensemble Clinic

Clinicians and Discussion Leaders

James Abato, Flushing, New York, NACWPI Clinic (Tues. a.m.)

Frances M. Andrews, Penn State University, Elementary Workshop Intermediate (Sat. a.m.)

Maurice Baritaud, State University Teachers College, Potsdam, President, New York String Teachers Association, String Sessions

Mildred Beck, Philadelphia, Pa., Junior High School General Music (Mon. a.m.)

Walter Beeler, Ithaca College, Band Rehearsal Techniques (Fri. a.m.)

Alice Beer, Baltimore, Md., Elementary Workshop Primary (Sat. a.m.)

Arthur Best, Cleveland, Ohio, Double Reed Clinic (Sat. p.m.)

Arthur Christmann, Juilliard School of Music and Montclair State College, New Jersey, Intercollegiate Clarinet Choir (Mon. p.m.)

Beth Crook, Univ. of Del. Elementary Workshop Primary (Fri. p.m.)

Charles Davis, Ind. State (Pa.) College Choral Literature (Sat. a.m.)

Arthur Dedrick, Machias, New York, Dance Band Clinic (Tues. a.m.)

Elvin Freeman, Seaford, New York, Elementary Band (Fri. a.m.)

Doreen Hall, University of Toronto, Elementary Music (Mon. a.m.)

Warner Lawson, Howard University, Choral Rehearsal Techniques (Fri. a.m.)

Stanley Levin, Pittsburgh, Pa., Orchestra Literature (Mon. a.m.)

Eileen MacMillan, Boston University, Elementary Workshop Intermediate (Fri. p.m.)

Joseph Manch, Buffalo Superintendent of Schools, Creative Arts in Education (Mon. p.m.)

Don McCathren, Duquesne University, Pittsburgh (Sat. a.m.)

Mrs. John DeWitt Peltz, Archivist, Metropolitan Opera Association

George E. Reynolds, Carnegie Tech., Pittsburgh (Sun. p.m.)

Allen Richardson, Wilmington, Del., Junior High School General Music (Sat. a.m.)

Maurice Taylor, Montrose, Pa., High Fidelity (Fri. p.m.)

Dexter G. Tilroe, State Dept. of Education, Albany (Fri. a.m.)

Paul Van Bodegraven, New York University, Orchestra Rehearsal Techniques (Fri. p.m.)

Esther Vik, Psychologist, Board of Education, Wilmington, Del., Junior High School (Fri. and Sat. a.m.)

Fred Wilkins, Glendale, New York, Flute Clinic (Sun. p.m.)

Al G. Wright, Purdue University, Marching Band (Mon. a.m.)

Music Industry Council Exhibits

THE DISPLAYS being organized for the convention by the Music Industry Council will afford an educational exposition of music literature, instruments, audio-visual and other class-room aids, and many other materials vital to the music education field. Music educators should arrange their daily convention schedules to allow liberal time for the examination of exhibits and visits with the representatives of the educational departments of firms from all branches of the music industry, who will be available throughout the convention for conferences regarding materials, equipment, and services, as well as other matters of mutual interest and concern.

Convention Headquarters • Statler Hilton Hotel

FOR FURTHER INFORMATION ADDRESS

Music Educators National Conference, NEA Education Center, 1201 16th St., N. W., Washington 6, D. C.

Local Convention Committee Headquarters: Board of Education, City Hall.

Joseph Manch, Superintendent of Schools, General Chairman.



THE FRANK C. BROWN COLLECTION OF NORTH CAROLINA FOLKLORE. Volume IV. *The Music of the Ballads.* Edited by Jan Phillip Schinhan. (Durham, North Carolina: Duke University Press), 1957. xxxviii, 420 pp. \$7.50.

Those interested in American folklore will be delighted to see this collection of 517 folk tunes which over a period of some six years has been painstakingly transcribed from the wax cylinders and manuscripts in the Frank C. Brown collection. The folk tunes here presented are the melodies associated with the texts of "Folk Ballads of North Carolina" which appeared in 1952 as Volume II of the notable "Frank C. Brown Collection of North Carolina Folklore." Twenty-six additional ballads with text and music have been added beyond those appearing in Volume II. The three additional volumes of the projected seven-volume set on North Carolina folklore are scheduled for early publication.

In his preface, Professor Schinhan describes the difficulties encountered in transcribing from wax cylinders impressed as early as 1912—cylinders that had been played numerous times for students, lost in transit to the Library of Congress and/or carelessly transcribed to modern discs. There follows a fascinating section on the nature and interpretation of the tunes themselves, a helpful bibliography of related sources, and then the main part of the book itself which consists of the folk tunes and their variants classified as of British origin or native American. Appendices contain an analysis of the ballad tunes and the various scales upon which they were founded.

AMERICAN BALLADRY FROM BRITISH BROADSIDES: A Guide for Students and Collectors of Traditional Song. By Malcolm Laws, Jr. (Philadelphia: The American Folklore Society), 1957. 315 pp.

This scholarly work is a survey of living American Balladry which has had its origins in printed journalistic pieces sold throughout the British Isles and its colonies and later appearing in one form or another in America. The text includes descriptions of the ballads according to type (War, Sailors and the Sea, Crime and Criminals, Family Opposition to Lovers, Lovers' Disguises and Tricks, Faithful Lovers, Unfaithful Lovers, and Humorous and Miscellaneous Ballads), an account of their origin in Britain and their distribution in America, an analysis of their relation to previous collections, and a discussion of their forms and variants. No ballad has been included which has not been actively sung within the past half century in either the United States or Canada.

The author gives us only the lyric for each ballad but for those who are curious about the tunes to which they were sung (many a modern ballad is sung to a very old tune), numerous references to sources are included in the text. As a source of folk materials for American schools this collection should prove rich and fruitful.

RECOMMENDED RECORDS AND BOOKS FOR THE ELEMENTARY SCHOOL. GENERAL MUSIC AND THE SECONDARY CURRICULUM: RECOMMENDED RECORDS AND BOOKS. JAZZ IN MUSIC EDUCATION. RHYTHM INSTRUMENTS. (2858 West Pico Blvd., Los Angeles: Children's Music Center.)

These four catalogs are of more than passing interest to music educators. The material listed is selected with care and discrimination and, in the case of the catalogs for elementary and secondary schools, is classified into numerous divisions in order to facilitate quick reference to pertinent materials. Issued periodically, these two booklets are kept current and up to date. "Jazz in Music Education" is more than a catalog. Fifteen pages are devoted to a concise, thumbnail sketch of the development of jazz which is unusually good. "Rhythm Instruments" is a price list of rhythm and melody instruments suitable for general music classes.



BIBLIOGRAPHY OF RESEARCH, School of Music, Northwestern University. Hazel B. Morgan, editor. With introduction by George Howerton, dean, School of Music, Northwestern University. (Evanston, Ill.: Northwestern University), 1958. 47 pp. and paper cover. \$1.00.

Hazel Morgan, associate professor of music education, Northwestern University, Evanston, Illinois, life member of the Music Educators National Conference, is known for her many contributions to music education, significant among which was her work as the editor of the MENC publications, the "Music Education Source Book" and "Music in American Education" (Source Book II). The Bibliography of Research, which Mrs. Morgan has compiled, is a handy reference containing forty-seven pages of theses, projects, and dissertations completed at Northwestern School of Music, a classified cross-reference index, and a list of studies in progress. The publication focuses attention on what has been accomplished in graduate work at Northwestern and, it is hoped, will encourage other schools to do likewise. It does not conflict with but rather supplements such MENC publications as the "Bibliography of Research Studies in Music Education" or the forthcoming "Music Education Materials—a Selected Bibliography."

Dean Howerton points out in his foreword that considerable academic and professional loss has been experienced by many graduate students, owing to lack of knowledge of studies already available, in the particular field of investigation. The compilers feel that the Bibliography fills this need by indicating the various types of dissertations, theses, and projects developed at Northwestern University.

The material listed is available for examination at the library of Northwestern University School of Music or through inter-library loan. The Bibliography may be procured by writing the concert manager, School of Music, Northwestern University, Evanston, Illinois.

OPERA THEMES AND PLOTS. By Rudolph Fellner. With a Preface by Erich Leinsdorf. (New York: Simon and Schuster), 1958. 354 pp. \$5.95.

One of the most perplexing things about listening to opera is that of following the plot. One may have the story in hand, he may even be following the libretto, but how can one tell whether he is five minutes ahead or ten minutes behind the music? Rudolph Fellner has hit upon an ingenious device to remedy this listener's affliction. He places all the major themes on the left hand page numbered in order of their appearance. Opposite is the story of the opera, together with numbers in parentheses so that one merely glances across the book and, presto, there is the tune being sung or played and one can listen without further worry about whether he is approaching the Wedding March in "Lohengrin" or has missed it altogether.

"Opera Themes and Plots" presents to the reader thirty-two of the principal operas in the standard repertoire. While not as satisfactory as the full score Mr. Fellner's book still is a great improvement over many of the standard works on opera and opera listening.

THE SOCIAL PSYCHOLOGY OF MUSIC. By Paul R. Farnsworth. (New York: The Dryden Press), 1958. 304 pp. \$4.50.

Dr. Farnsworth has long been an active, influential and highly respected research worker in the psychological aspects of music. Keeping somewhat aloof from involvement in any one school of psychology, he approaches the subject with a welcome degree of objectivity and a thorough grasp of the literature of the field. In the preface, he reviews briefly the various textbooks on the psychology of music and explains his own reasons for adopting a relativistic, culturally oriented point of view. The book is written in non-technical language and will interest both psychologist and musician.

In his organization of this publication, Dr. Farnsworth passes over many of the acoustical studies found in other texts as not being particularly pertinent to the title. Instead, we are introduced to the social psychology of musical scales, intervals, and melody. He discusses music as a language, the nature of musical taste (to which he has made notable contributions), aspects of measurement of musical taste and abilities, and applications of music to therapy and industry.

While each chapter will provide the reader with a clear and understandable discussion of the subject heading, the more serious student will welcome the carefully chosen and numerous annotated references at the close of each chapter.

This book preaches no particular gospel. It is a reasoned, scholarly, and musically intelligent discussion of a subject which should be of major interest to all music teachers.

THE COMPOSER AS LISTENER. Edited with an introduction by Irving Kolodin. (New York: Horizon Press), 1958. 300 pp. \$5.75.

Irving Kolodin, music editor of the "Saturday Review" and program annotator for the New York Philharmonic Orchestra concerts, has collected and brought together in the pages of this book selected writings of famous composers on the works of other composers, on their own compositions, and on audiences and critics. Some composers, of course, have served at one time or another as critics themselves. (Berlioz, Schumann, Wolf, Wagner, Debussy). But whether or not they may have written for publication, they write from a viewpoint that is the result of a blend of keen musical insight coupled with technical know-how and frequently passionate eloquence. Composers, like critics, are not entirely free from bias and prejudice. In fact they are among the most outspoken in their opinions and judgments. Yet their analyses cannot fail to be illuminating and stimulating, for it is based upon a profound knowledge of the materials of music.

This is a book for music lovers and for teachers. It is a stimulating adventure into a world quite different from the traditional "guide to music." And Irving Kolodin has provided for his readers a rich and exciting fare of carefully selected comments and essays on the subject of music.

A NEW DICTIONARY OF MUSIC. By Arthur Jacobs. (Baltimore: Penguin Books, Inc.), 1958. 416 pp. 95c.

This welcome addition to the Penguin Reference books provides the student and music lover a handy and inexpensive source of information that is commendable because it is relatively comprehensive. For such a small volume it compares favorably in number of entries with reference works costing ten or more times as much. That each definition cannot be exhaustive in a pocket book is patent. Entries include composers, living and dead, musical compositions (by English title), English and foreign musical terms, performers and conductors and well-known musical institutions. The book seems to be abreast of its copyright date, too. All in all, a valuable addition to the field.

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Adjudication. See "Competition Materials and Music Lists."

Administration. See "Supervision and Administration."

A F of M—Code with. Adopted 1947 by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.

Afro-American Music. A brief analysis of the sources and development of jazz music, with a historical chart devised by author William H. Tallmadge. 1957. 8 pp. 25c.

Awards. See "Grants and Awards."

Balance in Education, Let's Keep Our, by Lyman V. Ginger, president of the National Education Association of the United States. 1958. Four-page leaflet. Single copy 5c; dozen 35c.

Basic Concepts in Music Education, published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, prepared by a committee representing the MENC and the NSSE. 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send orders to University of Chicago Press, 5750 Ellis Avenue, Chicago 37, Illinois.

Bibliographies. See under heading "Bibliographies."

Business Handbook of Music Education. A manual of business practice and relations for music educators. Published by the Music Industry Council. Single copy free to any music teacher or student of music education. Send requests to the MENC.

Careers in Music. A useful four-page brochure jointly sponsored by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. 1956. 4 pp. 5c single copy. Lots of 25, \$1.25; 50, \$2.00; 100 or more, \$3.00 per hundred. Prices include postage.

Careers in Music Teaching. See "Your Future as a Teacher of Music in the Schools."

Child's Bill of Rights in Music, The. Interprets what is meant by the MENC slogan, "Music for every child; every child for music." Adopted as the official resolutions of the MENC at its 1950 biennial convention. Four-page leaflet. 1 copy free. 100, \$2; dozen 35c.

Classroom Teacher, Musical Development of the. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus; suggests ways whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

Codes. See "A F of M," "National Anthem."

Community Music. See "Music for Everybody."

Competition-Festival Materials. See under heading "Competition Materials and Music Lists."

Conductors, Student. See "Student Conductors."

Construction and Equipment. See "Music Buildings, Rooms, Equipment."

Evaluation of Music Education, The. Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the MENC Commission on Accreditation and Certification in Music Education in cooperation with the National Association of Schools of Music and American Association of Colleges for Teacher Education. Planographed. 1953. 17 pp. 20c. Quantity prices on request.

Films. See "Handbook on 16 mm. Films for Music Education."

Fours and Fives, Music for. Prepared for Commission IV (Music for Pre-school, Kindergarten and Elementary School by the Nursery and Kindergarten Committee, Beatrice Landeck, chairman). 1958. 32 pp. paper cover. 75c.

Grants and Awards in the Field of Music, Educational. Prepared by Everett Timm. A directory of assistance, awards, commissions, fellowships and scholarships. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

Group Activities, Guiding Principles for School Music. Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary-School Principals, and the MENC. 1957. 8 pp. 25c.

Guidance Information. See "Careers in Music."

Handbook on 16 mm. Films for Music Education, prepared by Lilla Belle Pitts, 1948-51. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. Included: "An Alphabetical Listing of 16 mm. Music Films," 1958 report of Committee on Films, Film Strips and Slides, Earl Houts, chairman. Prepared for Commission IX (Music in Media of Mass Communication.) 48 pp. Total price, \$2.00.

Higher Education, Music in, by Robert A. Choate. Information concerning positions open in the music profession and opportunities in the field of music education. 8 pp. Single copy 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

International Understanding? How can Music Promote. Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article published in *The Bulletin of the National Association of Secondary-School Principals*, December 1956. 8 pp. 50c.

Music Buildings, Rooms and Equipment. Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, Elwyn Carter, chairman. 1955. 96 pp., looseleaf, 113 illus. \$4.50.

Music Education in a Changing World. Report for the Music in American Life Commission on Music in the Community, Max Kaplan, chairman. 1958. 60 pp. and cover. \$1.00.

Music Education Materials. See under heading "Bibliographies."

Music Educators Journal. See under heading "Periodicals."

Music for Everybody. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations. 64 pp. Paper cover. 1950. \$1.00.

Music in American Education (Source Book II). Current handbook and guide for music educators and students of music education. Edited by Hazel Nohavec Morgan. 1955. 384 pp. Flexible board cover. \$4.75.

Music Lists. See "Competition Materials and Music Lists."

National Anthem of the United States of America, The Code for the. Recommendations applying to all modes of civilian performance of *The Star-Spangled Banner*. Printed in a four-page leaflet with the authorized "service version" in A-flat (words and music). Single copy free; per dozen copies, 35c; per hundred, \$2.00.

Piano Instruction. See under heading "Piano in the Schools."

Pre-School and Kindergarten. See "Fours and Fives, Music for."

Program for Music Education, Outline of a. Prepared by the Music Education Research Council and adopted by the MENC at its 1940 meeting. Revised 1951. Four-page leaflet. 5c. Quantity prices on request.

Public Relations, The Music Teacher and. Prepared for Commission III (Music in General School Administration) by the Committee on Public Relations in Music Education, Edward J. Hermann, chairman. 1958-48 pp. Paper cover. \$1.00.

Research in Music Education, Journal of. See heading "Periodicals."

Secondary-School Curriculum, The Function of Music in the. Treatise representing a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the MENC. 1952. 60 pp. \$1.00.

Secondary Schools, Music Education in the. Recommendations pertaining to music in the secondary schools. (Report of the Activities Committee of the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools. Adopted 1951.) 12 pp. 15c per copy.

Singing in the Schools. Three monographs by Helen M. Hosmer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50c.

String Instruction. See under heading "Strings."

Supervision and Administration in the Schools, Music. A report of the Music Education Research Council (Bulletin No. 18), 32 pp. 1949. 50c.

Student Conductors. Includes sample of written test for student conductors. 1957. 3 pp. Single copy 20c. Quantity prices on request.

Your Future as a Teacher of Music in the Schools. Valuable source of information for high school counselors and students considering music teaching as a vocation. 1954. By William R. Sur. 8 pp. 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

Order from Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington 6, D. C.

More MENC Publications listed on page 86



New Adjudication Forms

The forms listed below are new with one exception (Student Conductors). Three of them, Instrumental Ensemble—String (SIE-15), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are thoughtful revisions of previously existing forms, some of which have seen little change from the first sheets prepared in the 1930s by the Committee on Adjudicating of the American Bandmasters Association. Printed on a variety of colored paper, the new sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data is concentrated in one section. Three of those for large groups contain lined space on the

back for additional comment. These same three sheets are also provided with a detachable section for the adjudicator's private comments to the director. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Teachers will find even more classroom uses for others of the new forms than was true of the older ones.

The following prices apply: 60¢ a dozen or 75¢ for one full set of 17. Quantities of 100 or more, \$3.00 per hundred in any assortment.

	B-1	BAND
	SRBO-2	SIGHT READING—BAND OR ORCH.
	OSO-3	ORCHESTRA OR STRING ORCHESTRA
	SC-4	STUDENT CONDUCTOR
	MB-5	MARCHING BAND
	DM-6	TWIRLING—SOLO OR ENSEMBLE
	V-7	CHORAL—LARGE GROUP
	SRV-8	SIGHT READING—CHORAL
	VS-9	VOCAL SOLO
	PSEBO-10	PERCUSSION SOLO AND ENSEMBLE
	WIS-11	WIND INSTRUMENT SOLO
	SIS-12	STRING INSTRUMENT SOLO
	WIE-13	INSTRUMENTAL ENSEMBLE—WIND
	PHS-14	PIANO OR HARP SOLO
	SIE-15	INSTRUMENTAL ENSEMBLE—STRING
	VE-16	CHORAL—SMALL ENSEMBLE
	MBIS-17	MARCHING BAND INSPECTION SHEET

Publications by Music Educators for Music Educators

PERIODICALS

Music Educators Journal. National official magazine of the MENC and its associated organizations. Included with active and student membership dues. Separate subscription, \$3.50 per year. Single copy 65c.

Journal of Research in Music Education. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. When included with special active membership dues, \$2.00.

State Music Education Periodicals. Official magazines of the respective federated state and territorial units of the MENC. See complete list in current issue of Official Directory. Copy on request.

BIBLIOGRAPHIES

Films for Music Education, Handbook of 16 mm. See under "Films."

Music Education Materials—A Selected Bibliography. A Music Education Research Council report prepared by a special committee under the chairmanship of Earl E. Beach. Published as an issue of the Journal of Research in Music Education. Vol. VII. No. 1. 100 pp. Paper cover, sewed binding. Single copy price, \$3.00; with 1959 JRME subscription (2 issues), \$3.75. Available January 1959.

Present-Day Music. An Examination of. A selected list of early grade piano material, books and recordings. 1954. 10 pp. and paper cover. 30c.

Research Studies in Music Education, Bibliography of, 1932-1948. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp. Paper cover, sewed binding. \$2.00.

Research Studies in Music Education, 1949-1956, Bibliography of. Prepared by William S. Larson. Published as the 1957 Fall issue of the Journal of Research in Music Education. Includes more than 2,000 titles not contained in Mr. Larson's 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.

String Teachers, Bibliography for. See under "Strings."

PIANO IN THE SCHOOLS

Keyboard Experience and Piano Class Instruction. (Piano in the Classroom.) A guide and aid for all who are concerned with teaching or curriculum planning. Edited by William R. Sur. 1957. 48 pp. and cover. \$1.00.

Music Begins with the Piano. An illustrated brochure presenting opinions of leading educators regarding the importance of piano in music education. MENC Committee on Piano Instruction in the Schools, Robert Pace, chairman. 1958. 8 pp. and cover. 10c.

Piano in School. A memorandum for administrators, teachers and parents by Raymond Burrows. 1949. 16 pp. 25c.

Piano Instruction in the Schools. Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. 1949. Paper cover. \$1.00.

Teaching Piano Classes, Handbook for. A valuable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Traveling the Circuit with Piano Classes. School superintendents, directors and teachers tell how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

STRINGS

String Instruction Program in Music Education, The. A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.

String Instruction Program No. I (SIP I). Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 1957. 24 pp., cover. 75c.

String Teachers, Bibliography for (SIP II). Albert Wassell and Walter Haderer. 1957. Planographed. 16 pp. and cover. 50c.

String Teacher and Music Dealer Relations and Problems (SIP III). By John Shepard and Subcommittee. 1957. 12 pp. and cover. 50c.

Recruiting Strings in the Schools (SIP IV). By William Hoppe and Subcommittee. 1957. Planographed. 7 pp. and cover. 50c. In same pamphlet with SIP V.

Interesting String Majors in Music Education (SIP V). By Gerald Doty and Subcommittee. 1957. Planographed. 8 pp. Included in pamphlet with SIP IV, which see for price.

Why have a String Program? (SIP VI). By Markwood Holmes and Subcommittee. Planographed. 7 pp. and cover. 50c. Included with SIP VII.

Selection and Care of a String Instrument, The (SIP VII). By Frank Hill and Subcommittee. 1957. Planographed. 8 pp. Included with SIP VI, which see for price.

Double Bass Playing, Basic Principles of. (SIP VIII). By Edward Krolick. 1957. Planographed. 14 pp. and cover. 50c.

Cello Playing, Basic Principles of. (SIP IX). By Louis Potter, Jr. 1957. Planographed. 14 pp. and cover. 50c.

Violin Playing, Basic Principles of (SIP X). By Paul Rolland (String Instruction Program X). 40 engraved examples and illustrations. 1958. 64 pp. and cover. \$1.50.

COMPETITION MATERIALS AND MUSIC LISTS

Adjudication, Standards of. This is the completed section on adjudication of music competition-festivals in preparation for the NIMAC Manual on Interscholastic Activities in Music. 1954. Mimeographed. 9 pp. and paper cover. 25c.

Official Adjudication Forms. Entirely new special forms for each of 17 contest categories for use in 1959 competitions and festivals. (National Interscholastic Music Activities Commission of MENC.) See complete listing below.*

Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups. Prepared by NIMAC. 1958. 48 pp. and cover \$1.50.

Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles. Prepared by NIMAC. 1957. 96 pp. and cover. \$1.50. (Vocal ensembles are not included.)

Sight Reading Contests. Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. NIMAC, 1954. 14 pp. and paper cover. 25c.

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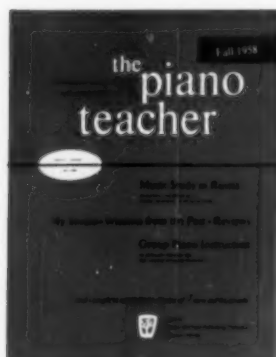
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